

**A GRAMMAR OF  
THE ITALIAN  
LANGUAGE BY  
FERDINAND  
CICILONI**

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Ferdinand Ciciloni



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## A LADY MOORE

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*Signora,*

*Gli elementi di una favella in cui Ella è sì provetta, e che in questo libro s'insegna, deggiono presentarsi a chi può pienamente giudicarne.*

*Non osa lusingarsi l'autore che sieno stati questi medesimi che l'hanno spinta a tant' altezza nella più armoniosa fra le lingue viventi, la quale ottiene nuove grazie dalle sue labbra. Non ne' precetti di una grammatica qualunque, ma nella elevazione del di lei ingegno ei ravvisa l'origine di tali avanzamenti.*

*Siccome il di lei giudizio contribuì a farlo ardito di comparire in pubblico, così ora gli dà coraggio di offrirle un tributo, il quale gli porge l'opportunità di testificare la sua ammirazione ai di lei talenti, il suo rispetto al di lei carattere, e la sua obbligazione alla di lei bontà: le quali cose lo rendono*

*Umiliss. Servo devotissimo,  
F. CICILONI.*





## P R E F A C E

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Although the cultivation of the modern language of Italy has given birth to several Italian grammars in this country, an improved work to teach its elements has still been left an acknowledged desideratum. No one has yet appeared sufficiently satisfactory to have established itself in any decided pre-eminence of reputation, as is manifest by that under the spurious name of *Veneroni* being still in use, in spite of its voluminousness and egregious defects, which have been repeatedly reprobated: a compilation so heterogeneous, confused, and void, is indeed hardly to be paralleled; still that compilation, which has made many abandon the study of Italian in despair, continues to encumber this path of literature, after all the labours performed by others to remove the obstruction.

One of the most concise and correct of the works published for the purpose is, the «*Practical Rules*» of *Turner*; which however are too often wanting in clearness, and lose half their value by the absence of exemplifications; as these, instead of being annexed to the rules, are placed together in a mass, at the end, without a reference.

A more recent one, the Grammar of Galignani, also possesses much merit, but lies under objection for having collected the superfluous along with the useful; and, what is worse, for teaching frequently the Florentine dialect in place of the Italian language.

Other publications of the kind have their respective merits and imperfections, which it is not incumbent to discuss.

The pretensions of the present are, to comprise, in small compass, more of what is essential and useful towards a knowledge of Italian, exposed with greater perspicuity and precision, than has been done in any former.

Even Corticelli's and Scare's, the standard grammars of Italy, will be found in several respects less complete and exact.

Were any specification of points of difference desired, it might be said, that in this grammar a more extensive and systematic view is taken of a prominent feature of the language, *Augmentatives and Diminutives*; that it contains a fuller explication of *Pronouns*, in which consists much of the difficulty of every language, and in which the Italian is redundant; and that the numerous *Irregular Verbs*

are more distinctly arranged in copious tables of reference, as well as reduced to a more compendious classification. It might be noticed too that the curtailing of Italian words at their termination, a practice highly necessary to be clearly developed, but treated summarily in the grammars published in England, and with a confounding intricacy in those of Italy, has its regulations better methodized and detailed in this.

Grammatical definitions will doubtless be unnecessary for many who may use this work; the author has however been led to introduce them, partly in conformity with general usage, partly from having experienced their utility for pupils less conversant with them.

These definitions, it is to be observed, are modelled with a particular view to the Italian language, which requires some difference from the English on this head in what regards the verb.

Some few things having various grammatical affinities are presented under different aspects that they may be familiar to the student in each.

As the peculiar articulation of the letters and syllables of a language is acquired with ease by oral instruction, but with great difficulty, and never

perfectly, by written, none is here attempted for Italian. A speaking preceptor will teach it better in an hour than a volume of silent precepts in a year: and since, besides the numerous Italians in England, English persons innumerable are masters of the enunciation, rules concerning it may be omitted not only as inadequate but superfluous.

A collection of syllables and words combining the most peculiar and difficult combinations of sounds is given to facilitate.

The person engaged in supervising the work in its progress through the press (the author himself being abroad) is induced to prefix these observations under the sanction of a most competent judge, whose examination it has undergone, and whose opinion of it they declare.

As an accompaniment to it, a treatise is in preparation on Italian Prosody, a subject hitherto involved in much obscurity and mistake. The accentuation, or metrical pronunciation of words, a component part of prosody, will be included in that treatise.

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Abb. . . . .	Abbreviation	Mac. . . . .	Macedonian
Acc. . . . .	Accusative	No. . . . .	Number
Adj. . . . .	Adjective	N. . . . .	Nominative
Adv. . . . .	Adverb	P. . . . .	Person
Conj. . . . .	Conjunctive	Pers. . . . .	Personal
D. or dat. . . .	Dative	Plur. . . . .	Plural
Ex. . . . .	Example	Pres. . . . .	Present
Fem. . . . .	Feminine	Pro. . . . .	Proverb
Imp. . . . .	Imperative	Sing. . . . .	Singular
Ind. . . . .	Indication	Subj. . . . .	Subjunctive
Inf. . . . .	Infinitive		

Age Group	Percentage
18-24	~15%
25-34	~25%
35-44	~35%
45-54	~45%
55-64	~55%
65-74	~65%
75-84	~75%
85+	~85%

— indicates that the word is alike in Italian and English.

no indicates that the English word under which it is placed is not approved in Italian.

( ) English words between parentheses are to be translated by those placed under.

The numbers placed over different words in English show how the words are to be transposed in Italian.

When two words in the same phrase are marked with the same number, they are to be expressed by one word : as,

I was very much afraid; tremor in voice.

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**GRAMMAR**  
OF THE  
**ITALIAN LANGUAGE**

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**LESSON I.**

**ITALIAN ALPHABET AND PRONUNCIATION.**

A	Ba, be, bi, bo, bu.
B	Ca, ce, ci, co, cu.
C	Da, de, di, do, du.
D	Fa, fe, fi, fo, fu.
E	Ga, ge, gi, go, gu.
F	Ja, je, fi, jo, ju.
G	La, le, li, lo, lu.
H	Ma, me, mi, mo, mu.
I	Na, ne, ni, no, nu.
J	Pa, pe, pi, po, pu.
L	Qua, que, qui, quo.
M	Ra, re, ri, ro, ru.
N	Sa, se, si, so, su.
O	Ta, te, ti, to, tu.
P	Va, ve, vi, vo, vu.
Q	Za, ze, zi, zo, zu.
R	Gua, gue, gui, gno, gnu.
S	Sca, sche, schi, sca, scu.
T	Scia, sce, sei, scio, scu.

U	Gli is pronounced with a liquid sound,
V	except in <i>negligere</i> , and its derivatives;
Z	in <i>Anglia</i> , <i>Angli</i> , <i>Anglicano</i> , <i>Glicerà</i> , and a few other words.

Bastone, bene, birra, bocca, buo.

Camera, cena, cheto, chiedere, cibo, compagno, curare.

Dare, debito, dignità, dono, daro.

Fame, ferire, fine, fosse, fuso.

Giustigo, genere, gherminella, giro, ghire, gondola, gusto.

Iattanza, jerl, jonico, jugero.

Madre, meridionale, misto, morigerato, muro.

Nave, Nestore, nùbbio, nome, noma.

Larare, lena, luo, logorare, luglio.

Padre, pera, piselli, ponte, puro.

Quadro, quercia, quindici, quotidiano.

Rabbia, remo, riso, redere, rustico.

Santo, sennò, seno, simulare, sono, sonno, suddito.

Tarlo, tenere, timore, togliere, tassare.

Vanagloria, vena, virtù, volontà, vulcano.

Zattiera, zelo, zingaro, zolfo, zucchero.

Gladiatore, gleba, gliele, figlio, globo, glutinoso, figlia, gnaffe, guadagnare, compagna, campagna, giugnere, ignudo, ignorante, negligente, negletto, negligere, negligenza, Angli.

Sclame, schiumito, scena, sclermare, sciapa-



tojo, scivare, scherno, schizzare, scolorare, scuotere.

Nella città di Sorrento venne alla luce Torquato Tasso il dì undici di marzo del mille cinquecento quaranta quattro. Il padre di lui, Bernardo, erasi là trasferito per vivere a sé stesso, alla sua famiglia ed a' suoi studj, dopo che ad esso ne fu fatta liberal concessione da Ferrante Sanseverino, Principe di Salerno, a servizj di cui in qualità di primo segretario era stato chiamato, fin dall'anno mille cinquecento trent'uno. La madre di Torquato fu Porzia de' Boeni, nobile famiglia originaria di Pistoja, che in Napoli trapiantata fu grandemente favorita dalla fortuna. Gli avversi casi, nei quali Bernardo Tasso trovossi avvolto, quasi per tutto il corso della sua vita, il costrinsero a procacciarsi un decente stabilimento fuori di Bergamo, ove la nobile, e in alcuni tempi potente casa, famiglia de' Tassi fissata aveva nel secolo decimo quarto la sua dimora.

## LESSON II.

### PARTS OF SPEECH.

The Parts of Speech are distributed into nine in Italian, as in English, viz.:— 1. The Substantive, or Noun. 2. The Article. 3. The Adjective. 4. The Pronoun. 5. The Verb. 6. The Adverb. 7. The Preposition. 8. The Conjunction. 9. The Interjection.

But the inflexions, or changes of termination, and other variations in the several parts, which are very small in the English language, are considerable in the Italian.

A SUBSTANTIVE, or NOUN, is the name of any thing.

Substantives are divided into two sorts; proper and common names. The former are the names of persons and places: such as *Guglielmo*, William; *Inghilterra*, England. The latter are the names of kinds, or species of things: as, *animale*, animal; *uomo*, man.

#### GENDERS.

Every noun in Italian is of the masculine or feminine gender.

1. All names of Men, as well as nouns expressing their dignities or callings, are of the masculine gender, whatever their termination may be: as, *Andrea*, Andrew; *Tommaso*, Thomas; *imperatore*, emperor; *poeta*, poet.

2. All names of Women, and nouns of dignities or professions applied to them, are of the feminine gender, whatever the final vowel may be: as *Erato*, a muse of that name; *madre*, mother; *regina*, queen; *cameriera*, servant-maid.

3. With regard to other nouns, the vowel in which they terminate commonly determines their genders.

Nouns ending in *a* are of the feminine gender: as, *tabula*, table. Except some derived from the Greek: as,

<i>Anagramma</i> ,	<i>anagram</i> .	<i>planeta</i> ,	<i>planet</i> .
<i>anathema</i> ,	<i>anathema</i> .	<i>pocma</i> ,	<i>poem</i> .
<i>apothegma</i> ,	<i>apothegm</i> .	<i>prima</i> ,	<i>prim</i> .
<i>astroma</i> ,	<i>astrom</i> .	<i>problema</i> ,	<i>problem</i> .
<i>clima</i> ,	<i>climate</i> .	<i>proclama</i> ,	<i>proclamation</i> .
<i>diadema</i> ,	<i>diadem</i> .	<i>propterea</i> ,	<i>propter</i> .
<i>dilemma</i> ,	<i>dilemma</i> .	<i>scisma</i> ,	<i>schism</i> .
<i>diploia</i> ,	<i>diploia</i> .	<i>sistema</i> ,	<i>system</i> .
<i>dogma</i> ,	<i>dogm</i> .	<i>sphæra</i> ,	<i>sphere</i> .
<i>emblema</i> ,	<i>emblem</i> .	<i>sterna</i> ,	<i>stern of arms</i> .
<i>enigma</i> ,	<i>enigma</i> .	<i>stratagema</i> ,	<i>stratagem</i> .
<i>epigramma</i> ,	<i>epigram</i> .	<i>tema</i> ,	<i>theme</i> .
<i>phantasma</i> ,	<i>phantom</i> .	<i>tema</i> ,	<i>tema</i> .
<i>idema</i> ,	<i>idem</i> .		

Some few nouns vary their genders as they vary their meanings:

<i>Drama</i> ,	{ <i>Drama</i> , is masculine. <i>Dram-weight</i> , is feminine.
<i>Tema</i> ,	{ <i>Theme</i> , is masculine. <i>Fear</i> , is feminine.
<i>Dimane</i> ,	{ <i>To-morrow</i> , is masculine. <i>Break of day</i> , is feminine.
<i>Margine</i> ,	{ <i>Catete of a wound</i> , is feminine. <i>Brink, or margin</i> , is masculine.
<i>Oste</i> ,	{ <i>Innkeeper</i> , is masculine. <i>Army</i> , is feminine.

The general rules for the gender of nouns ending in *e* are liable to the most exceptions.

4. Nouns in *ne* are generally masculine; as, *costume*, custom.

But *fame*, hunger; *speme*, hope, are feminine.

5. Nouns in *re* are generally masculine: as, *dolore*, pain.

The following nouns deviate from this rule, being feminine: *febre*, fever; *coltre*, coverlet; *polvere*, dust; *scure*, ax; *torre*, tower.

But *arbore*, tree; *aere*, air; *fulgore*, thunderbolt; *lepre*, here; *cenere*, ashes; *carcere*, prison, are of both genders.

6. Nouns ending in *nte* are for the most part masculine: as, *monte*, mountain.

Except *mente*, mind; *corrente*, current; *sorgente*, source; *gente*, people, (feminine); *fronte*, forehead; *fonte*, fountain, (of both genders.)

*Fine*, end; *trave*, beam, are of both genders: *mille*, thousand, is masculine in the singular, feminine in the plural.

7. Nouns ending in *i* are for the most part feminine: as, *metropoli*, metropolis.

Except *barbagianni*, owl; *brindisi*, toast (in drinking); *Tamigi*, Thames; *di*, day, and its compounds; *eclissi*, eclipse; and numerals ending in *i*: as, *dieci*, ten; *quindici*, fifteen.

*Genesi*, Genesis, is of both genders.

8. Nouns in *o* are masculine. Except *mano*, hand; *Cartago*, Carthage; *vorago*, gulf; *imagen*, image; *testudo*, tortoise, etc. The four last words (contracted from *Cartagine*, *voragine*, *imagen*, *testudine*) are used only in poetry.

9. Nouns of fruit-trees ending in *o*, (which are masculine,) by a change of termination into *a*, signify the fruit, and become of the feminine gender: as, *pero*, a pear-tree; *pera*, a pear. But *fico*, *pomo*, *cedro*, serve to express both the fruit and tree, and mean a fig or a fig-tree, an apple or an apple-tree, a lemon or a lemon-tree. *Arancia*, an orange-tree, is also employed to signify the fruit; but this last meaning is not countenanced by the dictionary. *Noce*, a walnut-tree, is of the masculine gender; *noca*, a walnut, is feminine.

10. Nouns in *a* are of the feminine gender: as, *gioventù*, youth; except *Perù*, which is masculine, *Cefalù*, *Corfù*, which are of both genders.

## EXERCISE,

FOR THE FIRST TO MAKE THE GENDERS.

<i>Patriarca</i> ,	<i>Patriarca</i> ,	<i>imperatore</i> ,	<i>imperat.</i>
<i>crenita</i> ,	<i>hermia</i> ,	<i>dente</i> ,	<i>teeth</i> .
<i>legista</i> ,	<i>lucro</i> ,	<i>signato</i> ,	<i>silver</i> .
<i>terza</i> ,	<i>tabla</i> ,	<i>oro</i> ,	<i>gold</i> .
<i>regia</i> ,	<i>quero</i> ,	<i>raro</i> ,	<i>copper</i> .
<i>re</i> ,	<i>king</i> ,	<i>romo</i> ,	<i>Acad.</i>

<i> febbra </i> ,	<i>fever.</i>	<i> ottobre </i> ,	<i>October.</i>
<i> marzo </i> ,	<i>plague.</i>	<i> novembre </i> ,	<i>November.</i>
<i> aprile </i> ,	<i>plum.</i>	<i> dicembre </i> ,	<i>December.</i>
<i> quercia </i> ,	<i>oak.</i>	<i> clima </i> ,	<i>climate.</i>
<i> ghianda </i> ,	<i>acorn.</i>	<i> tema </i> ,	<i>theme.</i>
<i> timore </i> ,	<i>terror.</i>	<i> tema </i> ,	<i>fear.</i>
<i> lunedì </i> ,	<i>Monday.</i>	<i> manoscritto </i> ,	<i>manuscript.</i>
<i> martedì </i> ,	<i>Tuesday.</i>	<i> arbusto </i> ,	<i>shrub.</i>
<i> mercoledì </i> ,	<i>Wednesday.</i>	<i> corrente </i> ,	<i>current.</i>
<i> giovedì </i> ,	<i>Thursday.</i>	<i> folgor </i> ,	<i>thunderbolt.</i>
<i> venerdì </i> ,	<i>Friday.</i>	<i> Genesi </i> ,	<i>Genesis.</i>
<i> sabato </i> ,	<i>Saturday.</i>	<i> Perù </i> ,	<i>Peru.</i>
<i> domenica </i> ,	<i>Sunday.</i>	<i> gru </i> ,	<i>crane.</i>
<i> gennaio </i> ,	<i>January.</i>	<i> virtù </i> ,	<i>virtue.</i>
<i> febbraio </i> ,	<i>February.</i>	<i> castità </i> ,	<i>chastity.</i>
<i> marzo </i> ,	<i>March.</i>	<i> splendore </i> ,	<i>splendour.</i>
<i> aprile </i> ,	<i>April.</i>	<i> dolore </i> ,	<i>pain.</i>
<i> maggio </i> ,	<i>May.</i>	<i> inclinazione </i> ,	<i>ink.</i>
<i> giugno </i> ,	<i>June.</i>	<i> pena </i> ,	<i>pen.</i>
<i> luglio </i> ,	<i>July.</i>	<i> pena </i> ,	<i>punishment.</i>
<i> agosto </i> ,	<i>August.</i>	<i> insetto </i> ,	<i>beetle.</i>
<i> settembre </i> ,	<i>September.</i>		

## LESSON III.

## NUMBERS.

Nouns are further distinguished by having two Numbers, the Singular, which implies one object, and the Plural, which implies two or more objects.

Italian Nouns have their plural formed differently from their singular, with few exceptions.

11. Nouns having their last vowel accented, do not change in the plural: as *re*, king; *re*, kings, *mæstà*, majesty, or majesties. Every monosyllable noun comes under this rule, all Italian words which are monosyllables being accented in pronunciation.

12. Nouns of the masculine gender, whatever their termination may be in the singular, change the last vowel of this number into an *i* for the plural: as, *maestro*, master; *maestri*, masters, *clima*, climate; *climi*, climates; *cane*, dog, *cani*, dogs.

13. Feminine nouns ending in *a*, change this letter into an *e*: as, *casa*, house; *case*, houses.

14. Nouns in *ca* and *ga*, whether masculine or feminine, require in the plural an *h* before the final vowel, for the sake of preserving the harsh sound of the *c* and *g*, which would otherwise be lost by the change of the vowel. Ex. *monarca*, monarch; *monarchi*, monarchs; *lega*, league; *leghe*, leagues.

Nouns ending in *cia* and *gia* pronounced short, without any accent upon the *i*, change the *ia* into an *e*: as, *minaccia*, threat; *minacce*, threats; *spiaggia*, shore; *spiagge*, shores; but nouns of these terminations in which the *i* is accented, or sensibly pronounced, follow the general rule: as, *provincia*, province; *province*, provinces; *magia*, incantation; *magic*, incantations.

15. Nouns in *e* change that vowel into an *i* in the plural: as, *prete*, priest; *preti*, priests; *madre*, mother; *madri*, mothers. Except those ending in *ie*, which have no variation in either number: as, *specie*, species; *requie*, rest; *superficie*, surface; *barbarie*, cruelty; *progenie*, progeny; *serie*, series; *effigie*, effigy.

But *moglie*, wife; and *buie*, an ox, make in the plural *mogli*, *buoi*.

*Mille*, thousand, makes *mila*; but *mille* also is used for the plural.

16. Nouns in *i* have no variation in the plural: as, *ipotesi*, hypothesis and hypotheses.

17. Nouns in *o* form their plural by changing that vowel into *i*: as, *mano*, hand; *mani*, hands.

Except nouns thus terminated by abbreviation, which always have the plural of the word in its original form: as, *caligo*, (from *caligine*) smoke; *caligini*, plur.; *testudo*, (from *testudine*) tortoise; *testudini*, plural.

*Uomo*, man, makes its plural *uomini*, men.

18. Those in *ajo* have their plural in *ai*, and those in *ajo*, in *ai*: as, *portinajo*, porter; *portinai*, porters, *strettojo*, press; *stretti*, presses.

19. Nouns in *io* short, (that is, not accented on the *i*,) make their plural in *ii* or *i* at option, the contraction in *i* is, however, more used: as, *tempio*, temple, *tempj*, or *tempii*, temples.



10. Those in *io* long, (or in which the *i* is accented,) have their plural always in *ii*: as, *mormio*, *mormur*, *mormorii*, *mormurs*. Except *Dio*, God, which makes *Dei*, Gods, in prose; but in poetry, *Dii*, is also used.

11. Nouns in *cio*, *chio*, *gio*, *gio*, short, make the plural in *ci*, *chi*, *gi*, *gi*: as, *cacio*, *cheers*; *caci*, *cheeses*; *ciliegio*, *cherry-trees*; *ciligi*, *cherry-trees*; *occhio*, *eye*; *occhi*, *eyes*; *figlio*, *son*; *figli*, *sons*.

12. Nouns in *co* and *go*, of two syllables, make their plural in *chi*, *ghi*: as, *luogo*, *place*; *luoghi*, *places*; *fico*, *fig*; *fighi*, *figs*.

Except, *porco*, *pig*; *Greco*, *Greek*, which make *porci*, *Greeci*.

13. Those in *co* and *go*, of more than two syllables, take no *s* in the plural: as, *amico*, *friend*; *amici*, *friends*; *teologo*, *a divine*; *teologi*, *divines*.

The following, however, are exceptions, admitting the *s* in the formation of their plural.

<i>Amico</i> ,	<i>amicus</i> ,	<i>dialogo</i> ,	<i>dialogus</i> ,
<i>aprico</i> ,	<i>apricus</i> ,	<i>dimentico</i> ,	<i>forgetful</i> ,
<i>botteco</i> ,	} <i>drunk</i>	<i>botteco</i> ,	<i>warehouse</i> ,
<i>ebbroco</i> ,		<i>impiego</i> ,	<i>employment</i> ,
<i>benevolo</i> ,	<i>beneficus</i> ,	<i>intrigo</i> ,	<i>intrigue</i> ,
<i>carico</i> ,	<i>load</i> ,	<i>manico</i> ,	<i>handle</i> ,
<i>caduco</i> ,	<i>perishable</i> ,	<i>obbligo</i> ,	<i>obligation</i> ,
<i>castigo</i> ,	<i>punishment</i> ,	<i>opaco</i> ,	<i>opaque</i> ,
<i>catalogo</i> ,	<i>catalogus</i> ,	<i>parroco</i> ,	<i>curate</i> ,

<i>peruajo</i> ,	<i>predator</i> ,	<i>ripiego</i> ,	<i>expedient</i> ;
<i>predigo</i> ,	<i>prodigal</i> ,	<i>sacrilego</i> ,	<i>unreligious</i> ,
<i>profugo</i> ,	<i>profugee</i> ,	<i>salvacion</i> ,	<i>wild</i> ,
<i>puñeo</i> ,	<i>eloate</i> ,	<i>scarico</i> ,	<i>unloading</i> ,
<i>manuarias</i> ,	<i>carriage</i> ,	<i>trafico</i> ;	<i>traffic</i> .

24. Nouns terminating in *eo* and *go*, with another consonant united, make their plural in *chi* and *ghi*: as, *bifolco*, ploughman; *bifolchi*, ploughmen; *albergo*, inn; *alberghi*, inns.

25. Some nouns in *o* form their plural in *a*, and then change their gender, being masculine in the singular, and feminine in the plural: example,

<i>Centoajo</i> ,	<i>a hundred</i> ;	<i>centoaja</i> ,	<i>hundreds</i> .
<i>migliajo</i> ,	<i>a thousand</i> ;	<i>migliaja</i> ,	<i>thousands</i> .
<i>miglio</i> ,	<i>mile</i> ;	<i>miglia</i> ,	<i>miles</i> .
<i>moggio</i> ,	<i>a measure for corn</i> ;	<i>moggia</i> ,	
<i>cesto</i> ,	<i>basket</i> ;	<i>cesta</i> ,	<i>baskets</i> .
<i>pajo</i> ,	<i>pair</i> ;	<i>paja</i> ,	<i>pair</i> .
<i>uovo</i> ,	<i>egg</i> ;	<i>uova</i> ,	<i>eggs</i> .

26. Other nouns in *o* have two terminations in the plural, forming it both in *i* and in *a*: the former are masculine, the latter feminine; but some are used preferably in one termination, and some in another. In the following list, the asterisk will denote those less used in the feminine plural in *a*, than in the masculine in *i*.

<i>Anello</i> ,	<i>ring</i> ,	<i>anelli</i>	and <i>anella</i> .
<i>braccio</i> ,	<i>arm</i> ,	<i>bracci</i> ,	<i>braccia</i> .
<i>bucella</i> ,	<i>coverl</i> ,	<i>bucelli</i> ,	<i>bucella</i> .
<i>calcagno</i> ,	<i>heel</i> ,	<i>calcagni</i> ,	<i>calcagno</i> .

<i>corno</i> ,	<i>corn</i> ,	<i>corni</i> ,	<i>corns,*</i>
<i>castello</i> ,	<i>castle</i> ,	<i>castelli</i> ,	<i>castles</i> ,
<i>ciglio</i> ,	<i>eyelash</i> ,	<i>cigli</i> ,	<i>ciglia</i> .
<i>coro</i> ,	<i>chor</i> ,	<i>corai</i> ,	<i>chorus</i> .
<i>dito</i> ,	<i>finger,*</i>	<i>ditte</i> ,	<i>digits</i> .
<i>filo</i> ,	<i>thread</i> ,	<i>filii</i> ,	<i>files</i> .
<i>fondamento</i> ,	<i>foundation</i> ,	<i>fondamenti</i> ,	<i>foundations</i> .
<i>frutto</i> ,	<i>fruit</i> ,	<i>frutti</i> ,	<i>fruits</i> .
<i>fuso</i> ,	<i>spindle</i> ,	<i>fusi</i> ,	<i>fuses.*</i>
<i>ginocchio</i> ,	<i>knee</i> ,	<i>ginocchi</i> ,	<i>kneecaps</i> .
<i>grido</i> ,	<i>cry</i> ,	<i>gridi</i> ,	<i>cries</i> .
<i>labbro</i> ,	<i>lip</i> ,	<i>labbrai</i> ,	<i>labrets</i> .
<i>lancuolo</i> ,	<i>sheet</i> ,	<i>lancuoli</i> ,	<i>linens</i> .
<i>membro</i> ,	<i>limb</i> ,	<i>membri</i> ,	<i>members</i> .
<i>muro</i> ,	<i>wall</i> ,	<i>muri</i> ,	<i>walls</i> .
<i>osso</i> ,	<i>bone</i> ,	<i>ossi</i> ,	<i>bones</i> .
<i>peccato</i> ,	<i>sine</i> ,	<i>peccati</i> ,	<i>peccates.*</i>
<i>pomo</i> ,	<i>apple</i> ,	<i>pomi</i> ,	<i>pomes</i> .
<i>pugno</i> ,	<i>fight</i> ,	<i>pugni</i> ,	<i>pugns</i> .
<i>quadrilla</i> ,	<i>dance</i> ,	<i>quadrilli</i> ,	<i>quadrilles</i> .
<i>riso</i> ,	<i>laugh</i> ,	<i>risi</i> ,	<i>risings</i> .
<i>sacco</i> ,	<i>bag</i> ,	<i>sacchi</i> ,	<i>sacks,*</i>
<i>strido</i> ,	<i>strid</i> ,	<i>stridi</i> ,	<i>strides</i> .
<i>vestimento</i> ,	<i>vestment</i> ,	<i>vestimenti</i> ,	<i>vestments</i> .
<i>vestigio</i> ,	<i>vestige</i> ,	<i>vestigii</i> ,	<i>vestigia</i> .

## EXERCISE

FOR THE PUPIL TO WRITE DOWN THE PLURALS

<i>Falchis</i> ,	<i>falchets</i> .	<i>perchia</i> ,	<i>perches</i> .
<i>dote</i> ,	<i>dotes</i> .	<i>prato</i> ,	<i>meadows</i> .
<i>signore</i> ,	<i>gentleman</i> .	<i>ciclo</i> ,	<i>revolutions</i> .
<i>grappe</i> ,	<i>clusters</i> .	<i>placato</i> ,	<i>placets</i> .

tema,	theatre,	esempio,	example.
commedia,	comedy,	dito,	finger.
tragedia,	tragedy,	unghia,	nail.
opera,	opera.	pollice,	thumb.
penna,	pen,	indice,	fore-finger.
città,	town.	dito-medio,	middle-finger.
minaccia,	threat.	anulare,	ring-finger.
ape,	bee.	mignolo,	little-finger.
braccio,	arm.	ago,	needle.
spalla,	shoulder.	gancio,	hook.
gamba,	leg.	petto,	breast.
piele,	skin.	botico,	ointment.
giorno,	day.	tragico,	tragic.
lavoro,	labour.	magnifico,	magnificent.
sga,	saw.	comico,	comic.
maglio,	sift.	ubriaco,	drunk.
bee,	ox.	ais,	wale.
Dio,	God.	desio,	desire.
legge,	law.	lucio,	lice.
porco,	pig.	strascio,	rag.
staga,	witch.	orecchia,	ear.
libbro,	lip.	malagio,	wicked.
bocca,	mouth.	figlio,	son.
mento,	chin.	navilio,	vessel.
occhio,	eye.	alpesco,	trampling.
capello,	hat.	brugia,	burning coal.
parrucca,	wig.		

Adjectives in the formation of their plural follow the rules on the nouns.

## LESSON IV.

## ARTICLE.

The Article is a word placed before a noun to show how far its signification extends.

The definite article *the* is expressed by *il*, *lo*, or *la*, which are declined as follows:

Singular.	{ Nominative or Accusative. }		il	lo	la	the
	Genitive.		del	dello	della	of the.
	Dative.		al	allo	alla	to the.
	Ablative.		dal	dalla	dalla	from the.
Plural.	{ Nominative or Accusative. }		i	gli	le	the.
	Genitive.		dei or de'	degli	delle	of the.
	Dative.		ai or a'	agli	alle	to the.
	Ablative.		dai or da'	dagli	dalle	from the.

1. *Il* is placed before a masculine noun beginning with any consonant, except an *s* united with another consonant, which is termed *s impura*, as, *il mare*, the sea; *il sole*, the sun.

*Lo* is prefixed to nouns of the masculine gender beginning with *s impura*, as, *lo strepito*, the noise.

It has become a common practice to use *lo* instead of *il* before nouns masculine beginning with a *x*, and Italian grammars published for the instruction of other nations give this as a general rule, but in opposition to the precepts of the best

Italian grammarians (1), the example of classic writers, and the opinion of some good modern judges, who concur in using *il* before nouns of that kind, in the singular: as, *il zio*, the uncle; *il zaffiro*, the sapphire; *il zero*, the zero; *il zucchero*, the sugar. It is, however, the universal rule and practice to use *gli*, and not *i*, with the plural of such nouns, *gli zii*, *gli zaffiri*, etc.

*Dei*, Gods, takes the article plural *gli* instead of *i*: as, *gli Dei*, the Gods; *degli Dei*, of the Gods.

*Lo* is also used before nouns of the masculine gender beginning with a vowel, but then suffers an elision of the *o*: as, *l'amore*, the love; *l'elmo*, the helmet; *l'impero*, the empire; *l'occhio*, the eye; *l'udito*, the hearing.

*La* is used before a noun feminine beginning with any consonant or vowel: as, *la marina*, the navy; *la stella*, the star; *la industria*, the industry.

2. *Lo* is contracted in both numbers before *an*: as, *l'idolo*, the idol; *gli idoli*, the idols. Before any other vowel the elision takes place only in the singular: as, *l'uomo*, the man; *gli uomini*, the men.

*La* is contracted in the singular before *an*: as, *l'amica*, the friend; and before *an e* in the

(1) *manuscripti*; — *Cotticelli*; — *Sorani*.

plural, as, *l' epoche*, the epochs: in other instances it is better to give this article entire, as, *la epoca*, *le epoche*, although examples to the contrary are found.

3. The prepositions *con*, *with*; *in*, *in*; *per*, *for*; *ex*, *upon*, *when* followed by the article, are joined to it in the following way.

	Before a noun that takes the article il.	Before a noun that takes the article lo.	Before a noun that takes no article.
	sing. plur.	sing. plur.	sing. plur.
<i>With the</i> is expressed by col, col or col		or collo con gli	collo con la
<i>In the</i> is expressed by nel, nei or ne'		nello negli	nella nelle
<i>For the</i> is expressed by pel, pai or pe'		per lo per gli	per la per le
<i>On the</i> is expressed by sul, sui or su'		sullo su gli	sulla sulle

### Example

With the book, *col libro*; with the name, *con lo strepito*;  
with the bell, *collo campanone*.

In the bank, nel banco; in the mine, nella miniera; in the hell, nella campagna.

For the book, *per libro*; for the value, *per lo strepito*; for the ball, *per la compassa*.

On the boat, auf dem Boot; on the rock, auf dem Felsen; on the  
hill, auf dem Hügel.

~~*Collo, colla, colle, nullo*, etc. are liable to the same elisions as the articles when alone: Ex. *nell' uomo, sull' uomo.*~~

It is proper to remark, that the most exact writers use the first only of these formations of

the article with *con*, in one word, and prefer *con lo*, *con la*, *con gli*, *con le*, to the rest, which are also words of other signification, *cogli* being an inflexion of the verb *cogliere*, and *collo*, *colla*, *colle*, being substantives.

4. *Di*, *a*, *da*, are used with nouns, partly in the nature of an indefinite article, partly in that of prepositions, in a manner corresponding with the English particles *of*, *to*, *from*.

<i>Di Londra,</i>	<i>Of London.</i>	{	Before nouns beginning with a vowel, <i>di</i> suffers an elision of the <i>i</i> , and a become an; but <i>di</i> remains without elision; as, <i>d' Andrea</i> , of Andrea; <i>ad Andrea</i> , to Andrea; <i>da Andrea</i> , from Andrea.
<i>A Londra,</i>	<i>To London.</i>		
<i>Da Londra,</i>	<i>From London.</i>		

5. The *Definite Article* in Italian, being employed to convey both a *general* and an *individual* meaning, is used before common substantives when taken in the full extent of their signification, and also when limited to one or more specific objects: as, men are mortal, *gli uomini sono mortali*, here is the man whom you punished, *ecco l'uomo che puniste*; the men that have dined with you, *gli uomini che hanno pranzato con voi*.

6. Names of countries of great extent, empires, kingdoms, provinces, etc. are generally used with



the definite article; as, Russia is a large country, *la Russia è un vasto paese*.

No precise rule on this head can be fixed with regard to islands, for some take the article: as, *la Sicilia*, Sicily; *la Sardegna*, Sardinia; *l'Elba*, Elba; and others reject it: as, *Malta*, Malta; *Cipro*, Cyprus; *Cuba*, Cuba.

7. Whenever there is a personal title followed by the name of the country which gives it, we only make use of *di*: as, the king of Spain, *il re di Spagna*, and not *il re della Spagna*.

8. The definite article is suppressed before names of empires, kingdoms, &c. when they are not taken in the full extent of their meaning: as, he is in France, *egli è in Francia*. Consequently, when there is a motion *to*, or *from* them, we only put the prepositions. In this case *into* is expressed by *in*: as, I go from Italy into Germany, *Vado dall'Italia in Germania*.

9. We must except some countries in Asia, Africa, and America, which generally take the article: as, let us go to Peru, *andiamo al Perù*; they come from China, *vengono dalla Cina*.

10. Proper names of persons, towns, villages, and small places, do not take the article: as, we see Paris, *vediamo Parigi*; we go to Paris, *andiamo a Parigi*; I see Peter, *vedo Pietro*.

11. With a family name, however, the article is used: as, *Il Petrarca*, *Il Tasso*.

12. A name of person or place preceded by an adjective takes the definite article: as, old James, *il vecchio Giacomo*; Almighty God, *l'Onnipotente Iddio*, or *Dio Onnipotente*.

13. The article is placed before personal titles followed by proper names: as, General Hill, *il Generale Hill*; King Charles, *il Re Carlo*.

14. (1) *Signore*, Mr.; *Signora*, Mrs. or Miss, follow the preceding rule: as, Mr. Holland, *il Signor Holland*; Mr. Smith, *il Signore Smith*; Mrs. N. *la Signora N.*

15. The words *casa*, house; *castello*, country; *bottega*, shop; *chiesa*, church; *corte*, court; *palazzo*, palace, (meaning the sovereign's,) taken in an indeterminate manner and preceded by a preposition, are used without the definite article: as, he goes to court every month, *va alla corte ogni mese*; go to the palace, *andate al palazzo*. But we say *vedo il palazzo*, I see the palace, because it is taken in a determinate sense.

16. When two nouns form the denomination of a thing with regard to its use, the first of these, (being employed adjectively,) in English, is placed the second in Italian, governed by *da*: as,

(1) *Signore* is contracted before a noun beginning with a vowel, as my command, but the *i* is pure.

a bed-room, *una camera da letto*; a wine-bottle, *una bottiglia da vino*.

17. When two nouns designate a thing or person according to matter, quality, or country, the noun specifying this quality, etc. which is often in like manner the first in English, employed adjectively, is also the second in Italian, but governed by *di*: as, a gold watch, *un orologio d'oro*; Florentine wine, *vino di Firenze*; a school-master, *un maestro di scuola*.

18. A noun employed adjectively before another noun in English to describe or define a thing according to its form, shape, or particularity of construction, is transposed in Italian as in the two foregoing rules, but governed by *a*: as, a bell-lamp, *una lampada a campana*; a ~~bed~~-bedstead, *una lettiera a padiglione*. (1)

19. When the nation or province of a person is mentioned, it takes *di*; if the town or place of his birth, it takes *d*, to signify a native of that country or town: *Boccaccio da Certaldo*, Boccaccio, a native of Certaldo; *Astolfo d'Inghilterra*, Astolfo, a native of England; *questa gio-*

(1) It is to be observed that the two languages are not always uniform in these three modes of expression, the one language having sometimes a single word when the other has two for the designation of a thing or person; sometimes employing an adjective or participle instead of the necessary noun; or other variations: as, a wash-house, *lavatoio*; a laundry, *stesso del lavato*; washing their car, *stare a lavare*; holding-court, *parla a due lampade*.

vane non è da Cremona, nè da Pavia; anzi è di Sardegna, this young female is not a native of Cremona, nor of Pavia; but rather of Sardinia.

20. (1) *Del, dello, della, dei, degli, delle*, before a noun in the nominative or accusative case, are Englished by *some or any*: as, *datemi del pane*, give me some bread; will you have any bread? *volete del pane?* meaning a certain portion of what is mentioned: if no particular portion is meant, but the substance or kind is intended to be mentioned without limitation, then no article is used: as, he sells bread, wine, and beer, *vende pane, vino, e birra*. We shall eat no meat, *non mangeremo carne*; those you see are sailors, *quelli che vedete sono marinari*; the captain has punished some soldiers, *il capitano ha punito dei soldati*, (or *alcuni soldati*). In the last example the article is used because we mean a certain number of them, although that number be not specified.

21. The English *Indefinite Article a or an* is expressed by *uno, una, un, un'*. *Uno* is used before a noun masculine beginning with *s impura*, or *a z*; *un*, before a noun of the same gender beginning with a vowel, or any other consonant than the *s impura*, or *z*; *una*, before a

(1) Some grammarians have called the article *das* applied *Partitive*.

noun feminine beginning with a consonant; and *un'* before a noun feminine, having a vowel for its initial letter. Ex. *uno specchio*, a looking-glass; *uno zelo indiscreto*, an indiscreet zeal; *un castello*, a castle; *una fortezza*, a fortress; *un amico*, a friend; *un' erba velenosa*, a poisonous herb.

22. *A* or *an* is suppressed in Italian: 1. After the verbs *to be*, *to become*, with a noun expressing the country, profession, dignity or other quality of the nominative of the verb: as, *he is an Englishman*, *egli è Inglese*; *you will be a captain*, *sarete capitano*; *you will become an admiral*, *diventerete ammiraglio*. 2. With a noun of the same kind after the verbs *to make*, *create*, *appoint*, *elect*, *choose*, *declare*, *proclaim*, whatever may be the nominative to that verb: as, *the king made him a knight*, *il re lo fece cavaliere*; *she declared him a madman*, *ella lo dichiarò matto*. 3. Before a noun in apposition, that is, serving to qualify another noun which precedes: as, *Mr. B. a cavalry-officer*, *il signore B. ufficiale di cavalleria*; *the Thames, a fine river*, *il Tamigi, bel fiume*. 4. Before a title of a book: as, *A French Grammar*, *Grammatica Francese*.

23. In speaking of buying or selling any thing, the Indefinite Article *a* or *an* used in English

with the noun of number, measure, or weight, is expressed in Italian by the Definite Article *il, lo, la*, etc.: as, he sells sugar two shillings a pound, *vende lo zucchero due scellini la libbra*.

24. The placed before a noun in apposition, or immediately following another, of which it expresses a quality, is suppressed in Italian: as, Mr. Grant, the son of John, *il Signor Grant, figlio di Giovanni*; Cardinal Richelieu, the prime minister of Louis the 13th, *il Cardinale Richelieu, primo ministro di Luigi decimotercio*.

### EXERCISE on the preceding Rules.

She received a pension from the prince. The prince was  
ricevè pensione principe. erano  
in the garden. Where are the carriages of the ministers?  
giardino. Ovè sono carrozze

Give the letter to the inspector. The army will arrive (the  
Date lettera ispettore. saranno domani  
day after to-morrow.) The armies were decamped on the  
diman l'altra, accampati

banks of the Danube. The noise of the people, and the  
spanda Danubio. strepito gente - ed  
sound of the instruments (hindered us) from hearing the  
suono istrumenti d'impedirono di sentire

(1) king's speech. A shell fell on the roof. They sang some  
discorsi. bomba cadde tetto. mandarono

[1] In English the participle may be placed before the relative governing it; in Italian the positive follows the noun: as, the father's house, *la casa del padre*, viz. the house of the father.

soldiers into the different theatres. His book is on the table.  
*diversi teatri. Il suo*

Do not throw the apples on the carpet. The gods were deaf  
 = non gettare mela tappeto. uccidi  
 to the prayers of the wicked. The will of the Gods. Three  
 preghiere volontà Tre  
 bulls were sacrificed to the Gods. The wives of the unfortunate  
 toro furono immolate sventurate

2 4

prisoners sent a petition to the Emperor. Lions are not  
 prigionieri suppliva Leone

2 4

as precious as silver. Money is a necessary thing.  
 tanto prezio quanto l'argento. Denaro necessario cose-  
 Iron is dear. Wine is dear in England. Portugal  
 Ferro caro. a caro presso Inghilterra. Portogallo  
 is quiet. The King of Naples is at Vienna. I (shall go) to  
 tranquillo. Napoli ——— andrò

Poland with the governor's brother. We (shall see) only  
 Polonia governatore fratello. partiremo  
 on the 20th from France, I shall go to Paris. The letters  
 = vanti ———

came from London. Turin is the capital of  
 vennero Torino capitale (della)

Piedmont. The Emperor of Russia has left the Congress.  
 Piemonte. ha lasciato Congresso.

He is in Spain. We receive the orders from the captain.  
 riceviamo ordini

Tea comes from China. Do you like Medicine wine? Give  
 Te viene Vi piace Medicina Dategli

me a writing-table, ten wine-bottles, six coffee-spoons, and  
 scrivano dieci sei caffè turchiarini,

some pens, (Here is) the silver-spoon, We have here  
*Essa canchiao, perdato*  
 two iron pens, I have a gold chain, (Bring us) a bottle of  
*du cantons, fo ho canton, Besset*  
 wine. I was speaking to Mr. N. (a native of) Tuscany.  
*stava parlando di Toscana.*  
 We supped with Mrs. N. (a native of) Padua, Where is the  
*comandante de*

2 1

master of the house? He is not at home. He was at court,  
*padrone in casa, in*  
 We shall go to court, He (went out) of the house, He  
*alla via*  
 comes from town. They are in the shop, Is he in the  
 palace? Captain D. the son of Mr. N., is now at church. I  
*andato*

go to church. The merchants were at a wedding. He has  
*re negoziante nozze,*  
 a friend at court. (He who) lives at court does not always  
*col vive =*

say the truth. What countryman are you? I am a Ger-  
*free verita. Di che paese siete voi?*

man. Is he a Scotsman? (No, sir,) he is an Irishman.  
*Scotese, Signor no, Irlandese.*

(By his dress) he (appears to me) a stranger. She is a  
*All'abito mi sembra straniera.*

Marchioness and not a Countess. He is a Captain (in  
*Marchese e Contessa, de*

the navy.) Are you a poet? We have every day some  
*marina. poeta, ogni giorno*

river fish. The Lady of the Lake, a poem. A treatise on  
*fiore pesci, donna lago poema, trattato*



*eloquenti.* I have been at Marseilles, a fine town (near  
*eloquentia.* *Marsiglia bella vicino*

Toulon.) Do you sell honey? Yes, sir. (Give me then) a  
*a Talano.* = *mi vendete aquavite? Sì, dottore.*

*glan* of it.

*Merchiere* (man.) =

## LESSON V.

### ADJECTIVE.

1. An Adjective is a word expressing the quality of a Substantive, and agrees with it in gender and number.

2. Italian adjectives end chiefly in *o* and *e*; some few have their termination in *i*. Those in *o* change the *o* into an *a* for the feminine; and those in *e* and *i* are of both genders. Ex. *Re benefico*, beneficent king; *regina benefica*, beneficent queen; *uomo felice*, happy man; *donna felice*, happy woman.

3. For their plural they follow the rules respecting the formation of that number in nouns.

4. Adjectives in Italian may generally be placed both before and after their substantives; but there are some niceties of the language on this point which must be acquired by the reading of the classics with attention. Such rules as have been given by different Grammarians upon it, amount to the following:

Adjectives of *shape, colour, nation; verbal adjectives*, and those that express any quality of the four elements, are, in common conversation, and epistolary style, put after their substantives: as, *un cappello rotondo*, a round hat; *green shoes, scarpe verdi*; the English orators, *gli oratori Ingresi*; a grateful man, *un uomo riconoscente*; cold water, *acqua fredda*; damp weather, *tempo umido*.

5. It is to be observed, that whenever we are desirous of directing the special attention of the hearer or reader to an epithet or adjective used, this adjective should be placed after the noun.

6. When an adjective has a reference to several substantives, and is detached from them by a verb, it is put in the plural; if they are of different genders, the adjective is used in the masculine, and the substantive masculine should be placed last whenever it can be so without impropriety: as, *le valli e le colline sono belle*, the valleys and hills are beautiful; *le sorelle e i fratelli del vostro amico erano contenti*, the brothers and sisters of your friend were pleased.

7. If an adjective be placed immediately after several substantives without a verb, it may agree with the last: as, *l' ora ed il luogo opportuno*, the proper time and place.

## EXERCISE.

The sister is rich. The brother is rich. The sisters were rich. The brothers were rich. The brothers and sisters were rich. The water is cool. Give me a glass of white wine.

*franco.**bianchiera bianco*

Take some red shoes. A pair of black shoes. I (shall give

*Prendete rosso**nero**io darò*

you) the green velvet. A grateful master. A grateful lady.

*verde velluto.**signora.*

I (shall speak) to-morrow to an English traveller. She

*parlerò**domani**viaggiatore.*

married a French general. How many officers have you?

*spedì**generale.**quanti (adj.)*

How many bottles of red wine shall (we drink)? She has

*bevono*

(a great many) friends. I have (too many) enemies. They

*molti (adj.)**troppo (adj.)*

will have (a few) rivals. He is a sincere friend. She is a

*pochi (adj.) rivali.**sincero amico.*

sincere friend. This table is too short. How many swords

*amico.**Questo troppo corto.**spada*

have you? How many looking-glasses has he sent? Your

*specchio**mandati? Vostro*

brother has had too much trouble. White paper. A black

*caro.*

green. These India handkerchiefs are coarse.

grossa. Quanto — *fincoletto* *ordinario.*

## LESSON VI.

## COMPARATIVES.

8. As adjectives express the qualities of substantives, and we may either increase or diminish these qualities in different ways; hence arise the degrees of comparison, the *positive*, *comparative*, and *superlative*.

The adjective taken in its simple signification is called *positive*; in a higher or lower degree, *comparative*; in the highest or lowest degree, *superlative*: as, *ricco*, rich; *più ricco*, richer; *il più ricco*, the richest; *ricchissimo*, most, or very rich.

9. An adjective in English becomes comparative by placing the adverb *more* before the positive, or adding *er* to it. In Italian the comparative is expressed by the adverb *più*, and the adjective: as, more industrious, *più industrioso*; wiser, *più saggio*.

*Meno*, less, and *meglio*, better, are also used in making a comparison: as, he is less affable, *egli è meno affabile*; we are better acquainted with this transaction, *noi siamo meglio informati di questa faccenda*.

10. Thus is expressed

1st. By *dei*, *della*, *della*, *dei*, *degli*, *delle*.

2d. By *di*.

3d. By *che*.

11. When followed by a noun or pronoun which takes the definite article in Italian, *than* is rendered by *del, dello, etc.*: as, gold is heavier than silver, *l'oro è più pesante dell'argento*; he is more learned than the master, *è più dotto del maestro*; we are more diligent than your friend, *siamo più diligenti del vostro amico*.

12. It is rendered by *di*, when followed by a proper name or pronoun which does not take the definite article:

He is stronger than Peter.

*Egli è più forte di Pietro.*

Your cousin is taller than you.

*Il vostro cugino è più alto di voi.*

13. *Than* may also be rendered by *che* in all the preceding cases, when requisite for avoiding the ungraceful repetition of *di, del, etc.* in any part of the sentence; thus it would be preferable to say,

He is more learned than the master of the college.

*È più dotto che il maestro del collegio.*

He is stronger than Peter of Rome.

*Egli è più forte che Pietro di Roma.*

14. *Than* is always rendered by *che*, when the comparison is between two adjectives, between two verbs in the infinitive mood, or two

adverbs; and when it precedes a noun governed by a preposition: as, he is more lucky than wise, *egli è più fortunato che saggio*; it is better to speak than to be silent, *è meglio parlare che tacere*; they behaved more courageously than prudently, *si comportarono più coraggiosamente che prudentemente*; he was more esteemed in Rome than in Florence, *egli era più stimato in Roma che in Firenze*.

15. *Than*, followed by a verb not in the infinitive mood, is expressed by *che non*, or *di quello che*. Ex. We are stronger than you believe, *siamo più forti che non credete*, or, *siamo più forti di quello che credete*.

16. As . . . . as	} are rendered by	tanto . . . . quanto
So . . . . as		quanto
(1) As much . . . as		così . . . . come
So much . . . as		altrettanto . . che

So much . . . as	} are rendered by	tanto . . . . quanto
So many . . . as		quanto
As much . . . as		
As many . . . as		

He is as cautious as the father.

*Egli è tanto cauto quanto il padre.*

*Egli è cauto quanto il padre.*

(1) When followed by a participle.

*Egli è così cauto come il padre.*

*Egli è altrettanto cauto che il padre.*

*We were as much rewarded as you.*

*Noi eravamo tanto ricompensati quanto voi.*

*Noi eravamo ricompensati quanto voi.*

*Noi eravamo così ricompensati come voi.*

*Noi eravamo altrettanto ricompensati che voi.*

*We work as much as you.*

*Noi lavoriamo tanto quanto voi.*

*He has as much prudence as you.*

*Egli ha tanta prudenza quanta ne avete voi.*

In these two latter examples, *tanto*, *tanta*, may be omitted.

17. *Much* placed before a comparative is expressed by *assai*, *molto*, *via*, ~~*meno*~~: as, much greater, *assai più grande*, etc.; much more amiable, ~~*via più*~~ *amabile*, etc.

*es. 18.*

18. The article cannot be used with comparatives in Italian as it is in English; for instance, The more he works the more he gains, must be rendered, *Più lavora, più guadagna*; or, in more correct Italian, *quanto più lavora tanto più guadagna*.

*Note.* Exercises upon this, and the following Lesson, are placed together at the end of the Grammar.

## LESSON VII.

## SUPERLATIVES.

19. The superlative is either absolute or relative; the superlative absolute is not compared with any object; the relative is.

20. The superlative absolute is made by changing the last vowel of the positive into *issimo*, *issima*, etc. or by placing the adverbs *molto*, *assai*, very, before the positive: as, *onesto*, honest; *onesticissimo*, *molto-onesto*, *assai-onesto*, very honest.

21. This superlative is sometimes expressed by annexing to the positive the particles *stra*, or *arci*: as, *bello*, handsome; *strabello*, *arcibello*, very handsome. But these are modes of expression by no means noble or elegant.

22. The duplication of the positive has the force of this superlative: as, *buono buono*, extremely good; *grande grande*, exceedingly great; *nuovo nuovo*, perfectly new.

23. Adjectives in *co* and *go* requiring an *h* in the plural, take it also before *issimo*, *issima*, etc.: as, *ricco*, rich; *ricchissimo*, very rich.

24. Adjectives in *so* become superlatives by changing *so* into *issimo*: as, *savio*, wise; *savissimo*, very wise.

25. The superlative relative is expressed by *il*



*più, la più, etc.*: as, the strongest, *il più forte*.

26. If a superlative relative should follow the substantive, no article is to be placed between: as, the most active soldier, *il più attivo soldato*, or *il soldato più attivo*. Those who imitate the French in repeating the article, (as, *il soldato il più attivo*;) deviate from the genius of the Italian language.

27. This superlative takes after it the genitive, or the prepositions *tra, fra, &c.*, *la più bella fra le, &c. delle sorelle*, the handsomest of the sisters; the most passionate in the family, *il più collerico della famiglia*.

28. Adjectives which are irregular in the formation of their comparatives and superlatives.

	Positive,	Comparative,	Superlative
	<u>adjective, adverb,</u>		
Good	<i>buono</i>	<i>migliore</i>	<i>meglio ottimo, or benissimo.</i>
Bad	<i>cattivo</i>	<i>peggior</i>	<i>peggio pessimo, or cattisimmo.</i>
Small	<i>piccolo</i>	<i>minore</i>	<i>minimo, or piccolissimo.</i>
Great	<i>grande</i>	<i>maggior</i>	<i>massimo, or grandissimo.</i>
Arid	<i>seco</i>		<i>aridissimo.</i>
Celebrated	<i>celebre</i>		<i>celeberrimo.</i>
Salubrious	<i>salubre</i>		<i>saluberrimo.</i>
Upright	<i>integro</i>		<i>integerrimo.</i>
Miserable	<i>misero</i>		<i>miserrimo, gemiserrimo.</i>

They take the comparative and the relative superlative in the common method *più, &c.*, *grande, più grande, il più grande*.

## LESSON VIII.

## CARDINAL AND ORDINAL NUMBERS.

Cardinal.	Ordinal.
1 Uno, <i>one</i> .	1st Primo.
2 Due, <i>two</i> .	2d Secondo.
3 Tre, <i>three</i> .	3d Terzo.
4 Quattro, <i>four</i> .	4th Quarto.
5 Cinque, <i>five</i> .	5th Quinto.
6 Sei, <i>six</i> .	6th Sesto.
7 Sette, <i>seven</i> .	7th Settimo.
8 Otto, <i>eight</i> .	8th Ottavo.
9 Nove, <i>nine</i> .	9th Nono.
10 Dieci, <i>ten</i> .	10th Decimo.
11 Undici, <i>eleven</i> .	11th Undecimo, undicesimo, or decimo primo.
12 Dodici, <i>twelve</i> .	12th Dodicesimo, duodecimo, or decimo secundo.
13 Tredici, <i>thirteen</i> .	13th Tredicesimo, duodecimo, or decimo tertio.
14 Quattordici, <i>fourteen</i> .	14th Quattordicesimo, quattuordecimo.
15 Sedici, <i>fifteen</i> .	15th Sedicesimo, quatuordecimo.
16 Diciassette, <i>sixteen</i> .	16th Diciassettesimo, sedicesimo.
17 Diciotto, <i>seventeen</i> .	17th Diciottesimo, diciassettesimo.
18 Diciannove, <i>eighteen</i> .	18th Diciannovesimo, diciottagesimo.
19 Ventì, <i>one and twenty</i> .	19th Ventesimo, viginti.
20 Ventuno, or vent' <i>two and twenty</i> .	21st Ventesimo primo, or viginti primo.
21 Ventidue, <i>three and twenty</i> .	22nd Ventesimo secondo, or viginti secundo.
22 Ventitré, <i>four and twenty</i> .	23rd Ventesimo terzo, or viginti tertio.
23 Ventiquattro, <i>five and twenty</i> .	24th Ventesimo quarto, quattuoragesimo.
24 Venticinque, <i>six and twenty</i> .	25th Ventesimo quinto, quinquagesimo.
25 Ventisei, <i>seven and twenty</i> .	26th Ventesimo sesto, sexagesimo.
26 Ventisette, <i>eight and twenty</i> .	27th Ventesimo settimo, septuagesimo.
27 Ventotto, <i>nine and twenty</i> .	28th Ventesimo ottavo, octogesimo.
28 Ventinove, <i>ten and twenty</i> .	29th Ventesimo nono, nonagesimo.
29 Trenta, <i>thirty</i> .	30th Trentesimo, or trigésimo.
30 Quaranta, <i>forty</i> .	40th Quarantesimo, or quadragésimo.
31 Quarantuno, <i>one and forty</i> .	50th Cinquantesimo, or quinquagesimo.
32 Quarantadue, <i>two and forty</i> .	60th Sessantesimo, or sexagesimo.
33 Quarantatré, <i>three and forty</i> .	70th Settantesimo, or septuagesimo.
34 Quarantacinque, <i>four and forty</i> .	80th Ottantesimo, or octogésimo.
35 Quarantasei, <i>five and forty</i> .	90th Novantesimo, or nonagesimo.
36 Quarantasette, <i>six and forty</i> .	100th Centesimo.
37 Quarantotto, <i>seven and forty</i> .	1000th Millesimo.
38 Quarantanove, <i>eight and forty</i> .	
39 Cinquante, <i>fifty</i> .	
40 Cinquantuno, <i>one and fifty</i> .	
41 Cinquantadue, <i>two and fifty</i> .	
42 Cinquantatré, <i>three and fifty</i> .	
43 Cinquantacinque, <i>four and fifty</i> .	
44 Cinquantasei, <i>five and fifty</i> .	
45 Cinquantasette, <i>six and fifty</i> .	
46 Cinquantotto, <i>seven and fifty</i> .	
47 Cinquantanove, <i>eight and fifty</i> .	
48 Sessante, <i>sixty</i> .	
49 Sessantuno, <i>one and sixty</i> .	
50 Sessantadue, <i>two and sixty</i> .	
51 Sessantatré, <i>three and sixty</i> .	
52 Sessantacinque, <i>four and sixty</i> .	
53 Sessantasei, <i>five and sixty</i> .	
54 Sessantasette, <i>six and sixty</i> .	
55 Sessantotto, <i>seven and sixty</i> .	
56 Sessantanove, <i>eight and sixty</i> .	
57 Settante, <i>seventy</i> .	
58 Settantuno, <i>one and seventy</i> .	
59 Settantadue, <i>two and seventy</i> .	
60 Settantatré, <i>three and seventy</i> .	
61 Settantacinque, <i>four and seventy</i> .	
62 Settantasei, <i>five and seventy</i> .	
63 Settantasette, <i>six and seventy</i> .	
64 Settantotto, <i>seven and seventy</i> .	
65 Settantanove, <i>eight and seventy</i> .	
66 Ottante, <i>eighty</i> .	
67 Ottantuno, <i>one and eighty</i> .	
68 Ottantadue, <i>two and eighty</i> .	
69 Ottantatré, <i>three and eighty</i> .	
70 Ottantacinque, <i>four and eighty</i> .	
71 Ottantasei, <i>five and eighty</i> .	
72 Ottantasette, <i>six and eighty</i> .	
73 Ottantotto, <i>seven and eighty</i> .	
74 Ottantanove, <i>eight and eighty</i> .	
75 Novante, <i>ninety</i> .	
76 Novantuno, <i>one and ninety</i> .	
77 Novantadue, <i>two and ninety</i> .	
78 Novantatré, <i>three and ninety</i> .	
79 Novantacinque, <i>four and ninety</i> .	
80 Novantasei, <i>five and ninety</i> .	
81 Novantasette, <i>six and ninety</i> .	
82 Novantotto, <i>seven and ninety</i> .	
83 Novantanove, <i>eight and ninety</i> .	
84 Cento, <i>one hundred</i> .	
85 Centuno, <i>one hundred and one</i> .	
86 Centodue, <i>one hundred and two</i> .	
87 Centotré, <i>one hundred and three</i> .	
88 Centocinque, <i>one hundred and five</i> .	
89 Centosette, <i>one hundred and seven</i> .	
90 Centonove, <i>one hundred and nine</i> .	
91 Duecento, <i>two hundred</i> .	
92 Duecentuno, <i>two hundred and one</i> .	
93 Duecentadue, <i>two hundred and two</i> .	
94 Duecentatré, <i>two hundred and three</i> .	
95 Duecentocinque, <i>two hundred and five</i> .	
96 Duecentosette, <i>two hundred and seven</i> .	
97 Duecentonove, <i>two hundred and nine</i> .	
98 Trecento, <i>three hundred</i> .	
99 Trecentuno, <i>three hundred and one</i> .	
100 Trecentadue, <i>three hundred and two</i> .	
101 Trecentatré, <i>three hundred and three</i> .	
102 Trecentocinque, <i>three hundred and five</i> .	
103 Trecentosette, <i>three hundred and seven</i> .	
104 Trecentonove, <i>three hundred and nine</i> .	
105 Quattrocento, <i>four hundred</i> .	
106 Quattrocentuno, <i>four hundred and one</i> .	
107 Quattrocentadue, <i>four hundred and two</i> .	
108 Quattrocentatré, <i>four hundred and three</i> .	
109 Quattrocentocinque, <i>four hundred and five</i> .	
110 Quattrocentosette, <i>four hundred and seven</i> .	
111 Quattrocentonove, <i>four hundred and nine</i> .	
112 Cinquecento, <i>five hundred</i> .	
113 Cinquecentuno, <i>five hundred and one</i> .	
114 Cinquecentadue, <i>five hundred and two</i> .	
115 Cinquecentatré, <i>five hundred and three</i> .	
116 Cinquecentocinque, <i>five hundred and five</i> .	
117 Cinquecentosette, <i>five hundred and seven</i> .	
118 Cinquecentonove, <i>five hundred and nine</i> .	
119 Seicento, <i>six hundred</i> .	
120 Seicentuno, <i>six hundred and one</i> .	
121 Seicentadue, <i>six hundred and two</i> .	
122 Seicentatré, <i>six hundred and three</i> .	
123 Seicentocinque, <i>six hundred and five</i> .	
124 Seicentosette, <i>six hundred and seven</i> .	
125 Seicentonove, <i>six hundred and nine</i> .	
126 Settecento, <i>seven hundred</i> .	
127 Settecentuno, <i>seven hundred and one</i> .	
128 Settecentadue, <i>seven hundred and two</i> .	
129 Settecentatré, <i>seven hundred and three</i> .	
130 Settecentocinque, <i>seven hundred and five</i> .	
131 Settecentosette, <i>seven hundred and seven</i> .	
132 Settecentonove, <i>seven hundred and nine</i> .	
133 Ottocento, <i>eight hundred</i> .	
134 Ottocentuno, <i>eight hundred and one</i> .	
135 Ottocentadue, <i>eight hundred and two</i> .	
136 Ottocentatré, <i>eight hundred and three</i> .	
137 Ottocentocinque, <i>eight hundred and five</i> .	
138 Ottocentosette, <i>eight hundred and seven</i> .	
139 Ottocentonove, <i>eight hundred and nine</i> .	
140 Mille, <i>one thousand</i> .	
141 Milleduecento, <i>one thousand two hundred</i> .	
142 Milleduecentadue, <i>one thousand two hundred and two</i> .	
143 Milleduecentatré, <i>one thousand two hundred and three</i> .	
144 Milleduecentocinque, <i>one thousand two hundred and five</i> .	
145 Milleduecentosette, <i>one thousand two hundred and seven</i> .	
146 Milleduecentonove, <i>one thousand two hundred and nine</i> .	
147 Milleventotto, <i>one thousand one hundred and eighty</i> .	
148 Milleventotto, <i>one thousand one hundred and eighty</i> .	
149 Milleventotto, <i>one thousand one hundred and eighty</i> .	
150 Milleventotto, <i>one thousand one hundred and eighty</i> .	

Cardinal.	Collective.
100 <i>Trecento.</i>	<i>Un paio, a pair.</i>
400 <i>Quattrocento.</i>	<i>Una decina, half a score.</i>
1,000 <i>Mille.</i>	<i>Una dozzina, a dozen.</i>
2,000 <i>Due mila.</i>	<i>Una ventina, a score.</i>
100,000 <i>Cento mila.</i>	<i>Una trentina, to the number of thirty.</i>
1,000,000 <i>Un milione.</i>	<i>Una quarantina, to the number of forty.</i>
2,000,000 <i>Due milioni.</i>	<i>Una cinquantina, half a hundred.</i>
	<i>Un centinaio, to the number of a hundred.</i>
	<i>Un migliaio, to the number of a thousand.</i>
	<i>A centinaio, by hundreds.</i>
	<i>A migliaio, by thousands.</i>
	<i>Milante, thousands upon thousands.</i>

1. *Uno, una*, is liable to the same contractions when a Numeral as it is when an Article; but cannot be contracted at the end of a phrase; as,

*I have four, and you have one.*

*Io ne ho quattro, e voi ne avete uno.*

2. *Uno*, or *una*, annexed to a number, requires the following substantive to be in the singular: as, *ventuno scudi*, twenty-one crowns; *quarantuna libbre*, forty-one pounds. But if the article, or the substantive to the number, is prefixed, we then make use of the plural: as, *I have received the thirty-one crowns you sent me, ho ricevuto i trentuno scudi che mi mandate*; *I will give you twenty-one crowns, e darò scudi ventuno.*

3. One, or *un*, before *hundred* or *thousand*, is not expressed in Italian, with the cardinal number; nor is the conjunction *and* in the notation of years: as, *one hundred men*, *cento uomini*; in the year *one thousand eight hundred and twenty*, *nell'anno mille otto cento venti*.

4. Cardinal numbers are indeclinable, except *uno*, *mille*, *milione*, as we have already seen.

5. Ordinal numbers are declinable, and agree in gender and number with the substantive: as, *il primo cavallo*, the first horse; *la prima battaglia*, the first battle; the first horses, *i primi cavalli*; the first battles, *le prime battaglie*.

6. In speaking of kings, princes, &c. we suppress in Italian the article, placed in English before the ordinal number: as, *Charles the fifth*, *Carlo quinto*.

7. The date of the month is expressed as follows: *il primo*, the first; *il, al, e, ed è due*, the second; *il, al, e, or è tre*, the third; and so on, with the cardinal numbers. *Il* and *al* are preferable to *i* and *li*.

8. In mentioning the time of day, we may say,

*Sono tre ore, or sono le tre;*

It is three o'clock:

*Vi vedrò ~~a quattro ore~~ or alle quattro;*

I shall see you at four o'clock:

the article being used with *ore* when the numeral follows, and omitted when it precedes. But when *ora* or *ore* is not expressed, the article is then always used with the numeral.

*È l'una*, it is one; *sono le tre*, it is three.

*Vi vedrò alle quattro*, I shall see you at four.

*Alle due pomeridiane*, at two in the afternoon.

The *half* hour is expressed by *mezzo*; the quarter, by *quarto*, thus:

Come at half past two, *venite alle due e mezzo*.

In half an hour, ~~dentro~~ *mezz'ora*.  $\frac{1}{2}$  h.

A quarter past one, *l'una ed un quarto*.

A quarter to three, *le tre meno un quarto*.

9. *All*, preceding a number, takes the conjunction *e*, and, except before a vowel: as, *tutti e quattro*, all four; *tutti otto*, all eight.

10. <i>Ambo</i> ,	} indeclinable	{	admit the article with substantives; as, both generals, <i>ambo or ambo i generali</i> ; both emperors, <i>ambo or ambo le imperatrici</i> .
<i>Ambedue</i> ,			
<i>Ambedue</i> ,			
<i>Ambo</i> ,	} declinable	{	
<i>Entrambi</i> ,			

## LESSON IX.

### AUGMENTATIVES AND DIMINUTIVES.

1. The Italian has an advantage over other languages in the facility with which it is able to alter the signification of primitive nouns, by annexing to them certain syllables, without resor-

ting to the aid of other words. The nouns of this kind consist of two general classes, denominated *accretives*, *augmentatives*, and *diminutives*, diminutives; each of which has its subdivisions.

2. Nouns that change their last vowel into *one* become augmentatives. They are of the masculine gender, though the primitive word be feminine: as, *libro*, book; *librone*, a great book; *cassa*, chest; *cassone*, a large chest. Others end in *otto*, *otta*, and indicate a smaller degree of increase; as, from *giovene*, a youth; *giovannotto*, a well grown youth; *contadino*, a peasant; *contadinotto*, a stout peasant; *casa*, a house; *casotta*, a house somewhat large.

3. Diminutives, for the most part, change their last vowel into *ino*, *ina*; *ello*, *ella*; *etto*, *etta*; as, *principe*, prince; *principino*, a young prince; (1) *contadino*, peasant; *contadinello*, a young peasant; *contadina*, country woman; *contadinella*, a country lass; *povero*, poor; (2) *poveretto*, a poor little man; *poveretta*, a poor little woman.

4. But many diminutives are formed more arbitrarily: as, from

*Acqua*, water; *acquarugiola*, slight rain;  
*libro*, book; *libercolo*, small book;

(1) *Contadino* is not a diminutive, but a primitive word.

(2) *Poveretto* means. *Espresso* as well as smallest endowment and a want of compassion. *Poverella* fem.

vecchio, old man; vecchicello, poor old man;  
vecchia, old woman; vecchicella, poor old woman;  
ghiotto, glutton; ghiottarello, one nice in eating;  
cane, dog; cagnuolo, little dog;  
letto, bed; lettuccinolo, little bed.

5. The language has another class of nouns called *peggiorativi*, vilifying, which convey an idea of badness or baseness. They end in *accio*, *accio*, and in *astro*, *astro*: as, *poeta*, poet; *poetaastro*, paltry poet; *coltello*, knife; *coltellaccio*, a large bad knife.

Allied to them is a class of terminations in *agla*, *amc*, and *amc*, which denote a collection or quantity of what is signified by the primitive word, sometimes in a simple sense, but more frequently in a sense of vilifying or contemning.

## UNIQUE COLLECTIVE

From *antico*, ancient; *anticaglia*, antiquities;  
*bestia*, beast; *bestiame*, cattle;  
*verde*, green; *verdure*, } a quantity of  
   greens.

## COLLECTIVE AND TILTING

<i>Gente</i> , people,	$\left\{ \begin{array}{l} \text{gestaglia,} \\ \text{gestame,} \end{array} \right.$	$\left\{ \begin{array}{l} \text{a rabble;} \\ \end{array} \right.$
<i>minaccia</i> , minuteness,	$\left\{ \begin{array}{l} \text{minuzaglia,} \\ \text{minuzame,} \end{array} \right.$	$\left\{ \begin{array}{l} \text{a parcel of} \\ \text{scrap, of} \\ \text{any sort;} \end{array} \right.$
<i>improccio</i> , nuisance,	$\left\{ \begin{array}{l} \text{pacciam,} \\ \text{paccame,} \end{array} \right.$	$\left\{ \begin{array}{l} \text{a heap of} \\ \text{dirt.} \end{array} \right.$

6. Of the diminutives, some apply simply to dimension: as,

*casetta*, small house; *libretto*, little book;  
*omietto*, little man; *donnetta*, little woman.

Others, which are termed *disprezzativi*, express contemptuousness: as,

*omicciatto*, paltry fellow;  
*dennicciuolo*, low woman;  
*dottoretto*, insignificant doctor.

Others, again, called *vezzeggiativi*, are of a playful or caressing nature: as,

*fratellino*, dear little brother;  
*sorellina*, dear little sister.

7. A second diminutive is frequently formed from the first: as, from

*casetta*, little case; *cassettina*, very little case;  
*omietto*, little man; *omiettoletto*, very little man.

8. In like manner the augmentative and vilifying have their force increased or varied by a new formation: as, from

*omaccio*, a worthless man; *omaccione*.

9. The great number of variations which may be given to a single word will appear in the following from *casa*, house; which, however, are not all in common use, though all found in the dictionary.

(Note) *Protervus*, more. Means poor fellow in a sense both of compassion or gradness of temper. *Protervus*, him.



Diminutivi.	Accrescivi.	Peggiorativi.
<i>Carotta,</i>	<i>carotta,</i>	<i>caraccia.</i>
<i>castello,</i>	<i>castello,</i>	<i>caraccia.</i>
<i>castella,</i>	<i>casone,</i>	<i>caraccia.</i>
<i>casella,</i>	<i>casaggio,</i>	<i>casalone.</i>
<i>casarella,</i>	<i>casamento,</i>	<i>casolare.</i>
<i>casarellina,</i>		<i>casolaraccio.</i>
<i>casellina,</i>		<i>casucchinella.</i>
<i>casellino,</i>	Esprezzivi.	
<i>casina,</i>	<i>casile.</i>	
<i>casino,</i>	<i>casipola.</i>	
<i>casinina,</i>	<i>casupola.</i>	
<i>casirino.</i>		
<i>casuccia.</i>		
<i>casazza.</i>		

10. Some of the formations of words of this kind are synonymous, because in different parts of Italy different terminations prevail, without any difference of signification; for instance, *dottorino*, *dottoretto*, and *dottorello*, are equally disparaging derivatives of *dottore*.

11. Adjectives also are formed into Augmentatives and Diminutives, with varieties of signification.

#### AUGMENTATIVE.

From *bello*, handsome; *bellone*, mighty handsome; *grande*, large; *grandaccio* and *grandonaccio*, enormously large.

## DIMINUTIVE.

In a simple sense.

From *lungo*, long; *lunghetto*, rather long;  
*grande*, large; *grandicello*, rather large.  
*giallo*, yellow, *giallegno*, and *giallognolo*,  
 yellowish, faded yellow;  
*rosso*, red; *rossigno* and *rossiccio*, reddish.  
*bruno*, brown; *brunazzo*, brownish.

In a playful or endearing sense.

From *tristo*, malicious; *tristarello*,  
*tristarellino*, somewhat malicious.  
*cattivo*, (1) bad; *cattivello*, regular;  
*vermiglio*, vermilion; *vermigliuzzo*; *labbra*  
*vermigliuste*, lips finely vermilion;  
*brillante*, brilliant; *brillantuzzo*, beautiful-  
 ly brilliant.

12. Even some Adverbs partake of these formations, for example, *bene*, well, has the augmentative, *benone*, and the diminutive, *benino*.

13. As the formations of this kind are too various and capricious to be subjected to the precision of invariable rules, a more intimate knowledge of them must be acquired from conversation and reading, which this notice of them will be sufficient to facilitate.

(1) *Cattivo* = male. Means also a prisoner of war. *Cattivo* from

## LESSON X.

### PRONOUNS.

A *Pronoun* is a word employed instead of a noun.

In Italian there are seven sorts of Pronouns, viz. Personal, Conjunctive, Possessive, Demonstrative, Relative, Interrogative, and Indefinite.

Some of these stand in the nature of Substantives, and some in the nature of Adjectives; and are subject, like them, to distinctions of number, case, and gender, with variations of formation.

Some Pronouns, however, undergo no variation; but serve unaltered for the different numbers, etc.

Personal Pronouns have a further distinction, being divided into the first, second, and third person. All other Pronouns are of the third person, except the *Relative*, which agree in person with their Antecedents.

#### PERSONAL AND CONJUNCTIVE PRONOUNS.

1. *Personal Pronouns*, agreeably to their denomination, are expressive of Persons, and are of the nature of Substantives: when put into oblique cases, and governed by verbs, they are called *Conjunctive Pronouns*, having, as such, a peculiar variation of form.

Pronouns of the first person are intended to si-

gnify the person, or persons, who speak, or who are associated with the speaker, *Io*, I; *noi*, we.

Those of the second signify the person, or persons, to whom the speech is addressed, *tu*, thou; *voi*, you.

Those of the third, some other person, or persons, spoken of, *egli*, he; *ella*, she; *egliano*, man. *elleno*, woman. they.

## FIRST PERSON.

*Singular.*

N.	<i>I</i>	<i>Io</i>	Conjunctive.
G.	<i>Of me</i>	<i>Di me</i>	
D.	<i>To me</i>	<i>A me</i>	<i>Mi</i> .
Acc.	<i>Me</i>	<i>Me</i>	<i>Mi</i> .
Abl.	<i>From me</i>	<i>Da me</i>	

*Plural.*

N.	<i>We</i>	<i>Noi</i>	
G.	<i>Of us</i>	<i>Di noi</i>	
D.	<i>To us</i>	<i>A noi</i>	<i>Ci</i> , or <i>ne</i> .
Acc.	<i>Us</i>	<i>Noi</i>	<i>Ci</i> , or <i>ne</i> .
Abl.	<i>From us</i>	<i>Da noi</i>	

## SECOND PERSON.

*Singular.*

N.	<i>Thou</i>	<i>Tu</i>
G.	<i>Of thee</i>	<i>Di te</i>

*Compositive.*

D.	<i>To thee</i>	A te	Ti.
Acc.	<i>Thee</i>	Te	Ti.
Abl.	<i>From thee</i>	Da te	

*Plural.*

N.	<i>You</i>	Voi	
G.	<i>Of you</i>	Di voi	
D.	<i>To you</i>	A voi	Vi.
Acc.	<i>You</i>	Voi	Vi.
Abl.	<i>From you</i>	Da voi	

## THIRD PERSON.

*Singular—Masculine.*

N.	<i>He</i>	Egli, Ei, E'	
G.	<i>Of him</i>	Li lui	
D.	<i>To him</i>	A lui	Gl.
Acc.	<i>Him</i>	Lui	Lo or Il.
Abl.	<i>From him</i>	Da lui	

*Plural.*

N.	<i>They</i>	Egliu	
G.	<i>Of them</i>	Di loro	
D.	<i>To them</i>	A loro	
Acc.	<i>Them</i>	Loro	Li, Gl
Abl.	<i>From them</i>	Da loro	

## THIRD PERSON

Conjunctive.

*Singular—Feminine.*

N.	<i>She</i>	<i>Ella</i>	
G.	<i>Of her</i>	<i>Di lei</i>	
D.	<i>To her</i>	<i>A lei</i>	<i>Le</i>
Acc.	<i>Her</i>	<i>Lei</i>	<i>La</i>
Abl.	<i>From her</i>	<i>Da lei</i>	

*Plural.*

N.	<i>They</i>	<i>Ella</i>	
G.	<i>Of them</i>	<i>Di loro</i>	
D.	<i>To them</i>	<i>A loro</i>	
Acc.	<i>Them</i>	<i>Loro</i>	<i>Le</i>
Abl.	<i>From them</i>	<i>Da loro</i>	

*Singular and Plural.*

## MAS. AND FEM.

G.	<i>Of</i>	$\left. \begin{array}{l} \text{one's self} \\ \text{himself} \\ \text{herself} \\ \text{themselves} \end{array} \right\}$	<i>Di se</i>	
D.	<i>To</i>	$\left. \begin{array}{l} \text{one's self} \\ \text{himself} \\ \text{herself} \\ \text{themselves} \end{array} \right\}$	<i>A se</i>	<i>Si</i>
Acc.		$\left. \begin{array}{l} \text{one's self} \\ \text{himself} \\ \text{herself} \\ \text{themselves} \end{array} \right\}$	<i>Se</i>	<i>Si</i>

Conjunctive.

Abl. From  $\left. \begin{array}{l} \text{one's self} \\ \text{himself} \\ \text{herself} \\ \text{themselves} \end{array} \right\}$  Da se

FIRST PERSON.

*Singular—Masculine.*

N.	<i>Myself</i>	Io stesso	
G.	<i>Of myself</i>	Di me stesso	
D.	<i>To myself</i>	A me stesso	Mi.
Acc.	<i>Myself</i>	Me stesso	Mi.
Abl.	<i>From myself</i>	Da me stesso	

*Plural.*

N.	<i>Ourselves</i>	Noi stessi	
G.	<i>Of ourselves</i>	Di noi stessi	
D.	<i>To ourselves</i>	A noi stessi	Ci, or ne.
Acc.	<i>Ourselves</i>	Noi stessi	Ci, or ne.
Abl.	<i>From ourselves</i>	Da noi stessi	

SECOND PERSON

*Singular—Masculine.*

N.	<i>Thyself</i>	Tu stesso	
G.	<i>Of thyself</i>	Di te stesso	
D.	<i>To thyself</i>	A te stesso	Ti.
Acc.	<i>Thyself</i>	Te stesso	Ti.
Abl.	<i>From thyself</i>	Da te stesso	

Conjunctive.

N.	<i>Myself</i>	Voi stesso	
G.	<i>Of yourself</i>	Di voi stesso	
D.	<i>To yourself</i>	A voi stesso	Vi.
Acc.	<i>Myself</i>	Voi stesso	Vi.
Abl.	<i>From yourself</i>	Da voi stesso	

*Plural.*

N.	<i>Yourselves</i>	Voi stessi	
G.	<i>Of yourselves</i>	Di voi stessi	
D.	<i>To yourselves</i>	A voi stessi	Vi.
Acc.	<i>Yourselves</i>	Voi stessi	Vi.
Abl.	<i>From yourselves</i>	Da voi stessi	

## THIRD PERSON.

*Singular—Masculine.*

N.	<i>Himself</i>	Egli stesso	
G.	<i>Of himself</i>	Di se stesso	
D.	<i>To himself</i>	A se stesso	Si.
Acc.	<i>Himself</i>	Se stesso	Si.
Abl.	<i>From himself</i>	Da se stesso	

*Plural.*

N.	<i>Themselves</i>	Eglino stessi	
G.	<i>Of themselves</i>	Di se stessi	
D.	<i>To themselves</i>	A se stessi	Si.
Acc.	<i>Themselves</i>	Se stessi	Si.
Abl.	<i>From themselves</i>	Da se stessi	



Conjunctive.

## THIRD PERSON.

*Singular—Feminine.*

N.	<i>Herself</i>	<i>Ellla stessa</i>	
G.	<i>Of herself</i>	<i>Di se stessa</i>	
D.	<i>To herself</i>	<i>A se stessa</i>	Si.
Acc.	<i>Herself</i>	<i>Se stessa</i>	Si.
Abbl.	<i>From herself</i>	<i>Da se stessa</i>	

*Plural.*

N.	<i>Themselves</i>	<i>Elleno stesse</i>	
G.	<i>Of themselves</i>	<i>Di se stesse</i>	
D.	<i>To themselves</i>	<i>A se stesse</i>	Si.
Acc.	<i>Themselves</i>	<i>Se stesse</i>	Si.
Abbl.	<i>From themselves</i>	<i>Da se stesse</i>	

2. Personal Pronouns in the nominative case may be either expressed (as in English), or omitted and understood (as in Latin). It is preferable, however, to suppress them, unless used emphatically for the special attention of the hearer to them, or required for distinctness to prevent ambiguity.

3. These pronouns become conjunctive when in the dative or accusative case, governed by a verb; which they may then either precede or follow. In common conversation they are usually put before the verb:

He spoke to me; *mi parlò*. I saw her; *la vidi*.

4. A conjunctive pronoun placed after the verb is always joined to it:

He was speaking to me; *parlavami*. I saw her; *vidila*.

When the verb terminates in a vowel accented, the initial letter of the pronoun annexed is doubled; as,

Give me; *dammî*. He spoke to me; *parlavemî*.

*Gi* is the only pronoun exempted from this rule: tell him, *digli*, and not *diggli*.

Note, that the vowels of all monosyllables are considered to be accented.

5. These pronouns, coming with a verb in the infinitive mood, a gerund, or a participle, are placed after, and joined:

I can write to him; *posso scrivergli*.

In writing to him; *scrivendogli*.

To have written to him, *avergli scritto*.

Having written to him; *scrittogli*, or *avendogli scritto*.

6. With a verb in the imperative mood, if employed affirmatively, the conjunctive pronoun is placed after, if negatively, precedes;

Speak to us; *parlateci*.

Do not speak to us; *non ci parlate*.

An exception to this rule is, that the pronoun is better placed before an imperative verb, even affirmatively employed, when in the third per-

~~sen: thus, gli dica, let him say to him, preferable to dicagli, which, however, is correct Italian.~~

7. The present of the infinitive mood, when united to any of these pronouns, loses the final *e*, as in the examples given above; and if the infinitive ends in *ere*, the final *re* is cut off: as, in *condurre*, — we can conduct them, *possiamo condurli*.

8. *Ecco*, a word of frequent use in the sense of *behold*, has a conjunctive pronoun annexed to it, as if it were a verb, in the following and similar phrases: *eccomi*, behold me, or here I am; *eccoci*, behold us, here we are; *eccoti*, etc.

9. *With me* is expressed by *meco*; *with thee*, by *teco*; and *with himself*, *with herself*, *with themselves*, by *seco*, more elegantly than by *con me*, *con te*, *con se*, which also are in use.

*With him*, *with her*, *with them*, having reference to the nominative of the verb, are expressed by *seco*, preferably to *con lui*, *con lei*, *con loro*: and still more properly, as well as usually, by *seco lui*, *seco lei*, *seco loro* (1): as, He took me with him; *sui condurre seco*, or *seco lui*.

10. The conjunctive pronouns cannot be used

[1] *Con meco*, *con teo*, *con seco*, are antiquated modes of expression, the revival of which has been attempted by some modern writers, but which are affections to be reprobated: *meo*, *teo*, *seo* wrong; and *con meco*, *con teo*, *con seco*, still more intolerable.

in any case where contradistinction or emphasis is intended; as,

I punish you, and not him; *lo punisco voi, e non lui*.

Speak to me, and not to her; *parlate a me, e non a lei*.

*Io vi punisco, parlatemi*, would here be improper.

11. All the conjunctive pronouns serve, unvaried, for different cases, and some of them for different numbers also: for example,

*Le avete parlato?* Have you spoken to her?

*Le sentiva cantare*; I heard them sing.

They are sometimes employed by good writers in different cases and numbers, even in the same sentence, as in the following:

*Restandogli* (dat. sing.) *la speranza d'opprimergli* (acc. plur.)

The hope of oppressing them remaining to him.

12. *Il* is used as a conjunctive pronoun before a consonant, (when it is not *i* *impura*, but rather in lofty style, than in common conversation; I see him; *Il vedo*, or *lo vedo*. I esteem him; *lo stimo*, and not *il stimo*.

13. *Gli*, as accusative plural, is used only before a verb beginning with a vowel, and *i* *impura*, or a *tr* or *ss*,

I honour them; *gli onoro*.

I esteem them; *gli stimo*.

I will hang them; *gli zombrò.*

But we say, I see them, *li vedo.*

14. *Loro* may be used as the dative to a verb, with or without the preposition *a*: as,

*Parlate loro, or parlate a loro;* speak to them.

The same may be done with *lui* and *lei*: as,

*Io dissi lui, or a lui;* I said to him;

but the first mode is less usual with respect to this pronoun in the singular.

15. *Egli* is sometimes employed expletively in the neutral sense of *it* (in the nominative): as, it is true; *egli è vero*; which may be expressed, *è vero*, without *egli*, just as well.

## LESSON XI.

PERSONAL AND CONJUNCTIVE PRONOUNS *continue*

### *Singular.*

Num.		Gen.	
<i>Esso,</i>	He.	<i>Essa,</i>	She.
<i>Medesimo,</i>	Self.	<i>Medesima,</i>	Self.
<i>Devo,</i>	Own-self.	<i>Deva,</i>	Own-self.

### *Plural.*

Num.		Gen.	
<i>Essi,</i>	They.	<i>Essi,</i>	They.
<i>Medesimi,</i>	Selves.	<i>Medesime,</i>	Selves.
<i>Dessi,</i>	Own-selves.	<i>Dessi,</i>	Own-selves.

These three pronouns do not change in the oblique cases.

1. *Esso* is employed, 1. as a personal pronoun, the same as *egli*; but is rather more demonstrative:

*Esso entrò in cammino*; he entered on his road.

*Camchierebbe anche essa*; she too would change.

*Essi soffrono e non sperano*;

They suffer and do not hope.

2. *Esso* is joined to personal pronouns governed by the preposition *con*, without variation of gender or number; it is then used in the nature of a demonstrative pronoun, but is frequently nothing more than an expletive:

*Con esso lui*, with him. *Con esso lei*, with her.

*Con esso noi, voi, loro*; with us, you, them.

3. *Esso*, in its oblique cases, performs the office of a relative pronoun, as in these examples:

*Un giardino, e in mezzo di esso una fontana*;

A garden, and in the middle of it a fountain.

*Rispettate l'opinione pubblica; colui che non*

*si cura di essa, non è prudente*;

Respect public opinion; he who does not care

for that, is not prudent.

*I panni furono trovati, e con essi, i denari*;

The clothes were found, and with those, the money.

16. *Medesimo*, and *stesso*, which both signify

*self*, are so much alike that they are used indifferently with pronouns to express emphasis, opposition, or discrimination:

*Io stesso*, *ma. stessa*, *sem.*; I myself.

*Tu stesso*, *stessa*; thou thyself.

He did it himself; *lo fece egli stesso*, *egli medesimo*.

She did it herself; *lo fece ella stessa*, *ella medesima*.

He was himself contrary to my opinion;

*Era egli medesimo contrario alla mia opinione*.

Considering with myself, with himself;

*Considerando meco medesimo*, *meo medesimo*.

17. *Stesso*, which is employed in its nominatives only, carries such force of expression, that Italian Grammarians term it a pronoun of *assuefazione*:

*È stesso*; it is his *very self*.

*Ella è ben stessa*; it is really *she her own-self*.

*Ma più sarò stesso*;

I shall never be *my proper self* again.

*Dipinto sì simile alla natura che piuttosto pare stessa*;

Painted so like to nature that it rather appears (nature) *her very self*.

18. The frequent and varied employment of the conjunctive pronouns requires particular attention.

*Ne* is employed, 1. as a conjunctive personal pronoun in the following examples;

*Ne hanno lasciati soli; they have left us alone.*

*Se egli non viene, ne aspetti;*

*If he does not come, let him expect us.*

*Non so che possa risucirne altro che danno;*

*I know not what else can come to us but harm.*

*La morte n'è sovra le spalle;*

*Death is at our backs.*

*Non avari affetti ne spresero alla impresa, e ne furono guida;*

*Not avaricious affections spurred us to the enterprise, and were our guide.*

2. *Ne* is employed as a relative pronoun, referring to some antecedent substantive, or subject of discourse; and then serves to signify

*en* *them*\* of, to, for, from, by, with, or about { it, them,  
him, her,  
them.

*È inutile il parlarno, it is useless speaking of it.*

*Se volete meglio concepirne l'idea;*

*If you will better conceive the idea of it.*

*Canto quando ne ho voglia;*

*I sing when I have inclination for it.*

*Se ne parlerebbe per un anno continuo;*

*They would talk about it for a whole year.*

*Ne ho fatto più disegni, fra quali n'è piaciuto uno;*

*I have made several drawings of it, amongst which one of them is approved.*

*Ha nel cor tanto fuoco che tutto ne arde;*



He has in his heart such fire, that he is all burning with it.

*Tante lampade apparirono d'intorno che l'aria ne fu lucida;*

So many lamps appeared around that the air was illuminated by them.

*La conobbe subito, benché sien più di che non ne udi novella.*

He knew her instantly, although he had heard no news of her for many a day.

In rendering *ne* into English, when thus employed, propriety of language will often require *one, any, some*, to be added to, or substituted for, *of it, of them*:

*Se hai desir d'un elmo fino, trovanne un altro;*  
If thou desirest a fine helmet, find another one.

*Queste pere sono buone: ne volete? Ne ha.*

These pears are good: will you have any? (of them). I have some (of them).

3. *Ne* is much employed with neutral verbs of motion: as,

*Andarsene*; to go away.

*Venirsene*; to come away.

*Se ne va*; he is going away.

*La donzella spaventata ne veniva;*

The affrighted damsel was coming on.

*Fu necessario che i capitani se ne levassero;*

It was necessary that the captains should move off.

SE NE VA, SE NE VENI.

In this mode of speech, *ne* seems generally to be an expletive; but, having always reference to some place mentioned or understood, means *from it*; namely, *this* or *that* place, whatever it may be.

4. To give emphasis and avoid repetition, *ne* may be also employed in the same sense with reference to adverbs signifying *this place*, *that place*:

*Partite di qua, e partite subito;*

Depart from this, and depart from it directly.

*Uscite di là, ed uscite subito;*

Go out of that, and go out of it directly.

19. *Ci* and *vi* are employed

1. As conjunctive personal pronouns in the following examples:

*Egli non ci abbandonerà;*

He will not abandon us.

*Se quella disgrazia non ci fosse avvenuta;*

If that misfortune had not happened to us.

*Vi pagherò tutto insieme;*

I will pay you all together.

*Scusatemi se vi parlo con libertà;*

Excuse me if I speak to you with freedom.

2. They are employed as relative pronouns, referring to some antecedent substantive, or subject of discourse, to signify

*ci* *vi* *ci* of, to, for, at, in, or upon { it.  
them.

*Ci penserò;* I shall think of it.

*j'y penserai*

*Io ci darò rimedio; I shall furnish remedy for it.*

*Noi ci troveremo buon compenso;*

*We shall find good compensation in it.*

*Mi ci sono alfine risoluto;*

*I am at last resolved upon it.*

*Ascoltai queste parole senza rispondervi;*

*I listened to these words without replying to them.*

3. They are also both much used instead of adverbs of locality, for *it*, *to*, *in*, or *from it* (the place in question), *ci* having the sense of *here*, or *this place*, *vi* of *there*, or *that place*:

*Mi ricordo d'averci venuto;*

*I remember having come to it (this place).*

*Non so ben ridir come vi entrai;*

*I cannot well recount how I entered it (that place).*

*Fenni allora in Roma, e ci sono stato già quattro mesi;*

*I came then to Rome, and have been in it (this city) four months already.*

*Quel balcone è pieno di gente; vi vedo due ufficiali navali;*

*That balcony is full of people; I see in it two naval officers.*

4. *Vi* and *ci* are sometimes substituted for each other in such phrases, to prevent an awkward repetition of either in different senses: as,

*Egli vi ci condurrà*, rather than *vi vi condurrà*;  
He will conduct you to it (that place).

But it is much better to use an adverb, or other mode of expression, in such cases, to avoid all ambiguity as well as cacophony: for instance,

*Egli vi condurrà colà*; he will conduct you there.

5. These two words are employed, indifferently, with verbs in impersonal modes of speaking, in which they are mere expletives, and may be omitted in many instances, though not in all; the use of them being too much established by custom in some:

*Non ce n' è*; there is none of it.

*Non ce ne sono*, or *non ve ne sono*; there are none of them.

*Ci sono*, or *vi sono alcuni avverbi* *i quali*—;  
There are some adverbs which—.

*Vi era un uomo che*; there was a man who.

*Non vi è altro rimedio*; there is no other remedy.

20. Sufficient instances of the conjunctive pronouns of the third person, used personally, have been presented in the preceding lesson. They also serve as relative pronouns, with reference to things or irrational beings: as such, they are employed in the accusative only, but with variation of gender and number, as follows:

Singular.

Plural.

Masc. <i>Il</i> or <i>lo</i> } It. Fem. <i>La</i> }	<i>Li</i> or <i>gli</i> } Them. <i>Le</i> }
--	--

Here is the book, I shall read it;

*Ecco il libro, lo leggerò.*

Take the box, and send it to Mr. Jones;

*Prendete la scatola, e mandatela al Signor Jones.*

Do you see the horses? I see them;

*Vedete i cavalli? li vedo.*

Eat these pears, you will find them good;

*Mangiate queste pere, le troverete buone.*

Propriety of language will sometimes require *lo*, to be rendered *so*, instead of *it*:

*La signora pare giovinetta, e lo è in effetto;*

The lady appears young, and is *so* in reality.

*Non sono mai stato geloso; non lo sono, e non lo sarò.*

I have never been jealous; I am not *so*, and I will not be *so*.

21. *Mi, ti, ci, vi, si*, change their *i* into *e* when they meet with any of the other conjunctive pronouns (*io, tu, lui, gli, le, or ne*;) as in several of the foregoing examples. The two pronouns are then sometimes united, as one word, before a verb:

*me loyer me lo direte*, you will tell it me;

*ce li, or ce li darete*, you will give them to us;

ve ac, or *vene parlaré*, he will speak to you of it.

But it is better to write them separately, as they may otherwise produce ambiguity, for *me-lo*, *vene*, *vene*, *me-la*, *te-la*, are all substantives; *ce-la* is a verb; and *ve-lo* is both.

When they are thus conjoined, they have frequently the final vowel curtailed: as,

*Mel direte; men parlerete.*

But the contraction cannot take place in *la*, *li*, or *le* united with *me* or *te*, which must always be given uncurtailed, *me-la*, *me-li*, *me-le*, etc.

11. *Glí*, in the dative, has an *e* added to it when followed by *lo*, *la*, *li*, *le*, or *ac*, and is used in this case for the feminine as well as the masculine, in order to avoid the disagreeable concurrence of *le lo*, *le la*, *le li*, *le le*; as,

*Gliele dissi; I said so to her.*

*Mandateglie; send them to her:*

Instead of *le le dissi*, *mandateglie*. This licence is also used before *ac*, but unnecessarily; *le ac parlati* being more elegant and correct than *glíac parlati*, to signify, I spoke to her of it.

## LESSON XII.

### POSSESSIVE PRONOUNS.

1. Are those which imply the possession of an object.

mas. sing. fem. sing.		mas. plur. fem. plur.		
<i>Il mio</i>	<i>La mia</i>	<i>I miei</i>	<i>Le mie</i>	My, or mine.
<i>Il tuo</i>	<i>La tua</i>	<i>I tuoi</i>	<i>Le tue</i>	Thy, or thine.
<i>Il suo</i>	<i>La sua</i>	<i>I suoi</i>	<i>Le sue</i>	} His, her, hers, its.
<i>Il nostro</i>	<i>La nostra</i>	<i>I nostri</i>	<i>Le nostre</i>	
<i>Il vostro</i>	<i>La vostra</i>	<i>I vostri</i>	<i>Le vostre</i>	Your, or yours.
<i>Il loro</i>	<i>La loro</i>	<i>I loro</i>	<i>Le loro</i>	Their, or theirs.

2. These Italian pronouns are generally declined with the definite article:

Send me your servant; *mandatemi il vostro servo.*

They see my friend, and yours;

*Vedono il mio amico, ed il vostro.*

3. They agree with the thing possessed, and never (as in English) with the possessor:

Buy his snuff-box; *comprate la sua tabacchiera.*

Do you sell her ring? *vendete il suo anello?*

4. They may be put either before or after the substantive:

Read my letter;

*Leggete la mia lettera, or la lettera mia.*

5. *My, thy, his, her, our, your, their,* coming with a noun that signifies any corporeal part, any faculty or affection of the mind (such as *anima, soul, mente, mind, spirito, spirit, me,*

*memoria*, memory, *speranza*, hope, *paura*, fear,) and a verb of action or motion, are expressed by the corresponding conjunctive pronouns in the dative case, (*via. mi, ti, gli, le, ci, vi, loro,*) and the definite article is placed before the substantive: as,

I broke his arm; *gli ruppi il braccio.*

I broke my leg; *mi ruppi la gamba.*

6. Consonant to this rule, *his, her, their,* are expressed by *si*, if they have a reference to the same person or persons as the nominative, and by *gli, le, loro*, if they have reference to some other person or persons: as

Peter broke his (own) arm;

*Pietro si ruppe il braccio.*

Peter broke his (John's) arm;

*Pietro gli ruppe il braccio.*

7. When the possessive pronouns are immediately followed by a noun of title or of kindred, they do not take the article, if that noun is in the singular number; *loro* alone excepted:

*Ho dato il temperino a vostro padre;*

I have given the penknife to your father.

*Vidi sua Maestà;* I saw his Majesty.

*La loro madre ha quaranta cinque anni.*

Their mother is forty-five years old.

This rule, however, is disregarded in elevated style and in poetry.



8. The article is required when a possessive pronoun comes before a noun of title or kindred in the plural; when that noun is a diminutive in either number, or when an adjective, or *signore* or *signora*, intervenes; as,

*I vostri fratelli m'hanno tradito;*

Your brothers have betrayed me.

*Salutate da parte dell'avvocato il vostro Signor padre, e la vostra buona madre;*

Make the counsellor's compliments to your father and good mother.

*Il nostro fratellino balla bene;*

Our little brother dances well.

9. A noun of title or kindred takes the article in the singular as well as the plural, when the possessive pronoun is placed after it:

Your sister; *vostra sorella*, or *la sorella vostra*.

10. Possessive pronouns dispense with the article when they follow the verb *to be*, in the sense of belonging to:

*Questo libro è mio*; this book is mine.

11. *Il mio*, my own; *il tuo*, thy own; *il suo*, his own; *il nostro*, our own; *il vostro*, your own; *il loro*, their own; are employed substantively, to signify substance or property; as,

*Ha cura del suo*; he takes care of his own (property).

12. *I miei*, *i tuoi*, *i suoi*, *i nostri*, *i vostri*, *i*

*loro*, are used substantively to signify *my, thy, his, our, your, their* relations, friends, followers, &c. :

*Il generale comandò a' suoi d'attacare il nemico.*

The general ordered his troops to attack the enemy.

13. When *his, her, their*, have reference to a noun not in the nominative case, they may be expressed either by *suo, sua, suoi, sue, loro*; or *his*, by *di lui*; *her*, by *di lei*; *their*, by *di loro*; as,

*Noi stimiamo la Signora N. e sua figlia, —  
la di lei figlia.*

We esteem Mrs. N. and her daughter.

But it will be proper to use *di lui, di lei, di loro*, whenever necessary to avoid ambiguity; as,

*Egli fa dei doni alla Signora N. ed alla figlia di lei, or alla di lei figlia; (1)*

He makes presents to Mrs. N. and her daughter: (*alla sua figlia* would mean to *his* rather than to *her* daughter).

14. A friend of mine, of thine, &c. is expressed by *un mio amico, un tuo amico, or uno dei miei amici, uno de' tuoi amici*.

(1) In some English-Italian Grammars it is said to be indigent, and even incorrect, to put *di lui, di lei, di loro*, between the article and substantive. But this is erroneous, the practice being established by the best writers, authors and scholars; and, what is more, by common use.

15. Many Italians, especially the Tuscans, in speaking or writing to a superior, a *lady*, or a *gentleman*, with whom they are not familiar, make use of a title of the feminine gender, and of the third person: viz. *vostra signoria*, or *vos-signoria*, (your lordship, or ladyship,) for which *ella* is now generally substituted, in the following manner:

	Perf. Pres.	Comp. Pres.
N. <i>You (Madam, or Sir)</i>	<i>Ella</i> (1)	
G. <i>Of you</i>	<i>Di lei</i>	
D. <i>To you</i>	<i>A lei</i>	<i>Le</i>
Acc. <i>You</i>	<i>Lei</i>	<i>La</i>
Abl. <i>From you</i>	<i>Da lei</i>	
N. <i>You (Gentlemen)</i>	<i>Lor Signori</i>	
G. <i>Of you</i>	<i>Di lor Signori</i>	
D. <i>To you</i>	<i>A lor Signori</i>	
Acc. <i>You</i>	<i>Lor Signori</i>	<i>Lì, Gli</i>
Abl. <i>From you</i>	<i>Da lor Signori</i>	
N. <i>You (Ladies)</i>	<i>Lor Signore</i>	
G. <i>Of you</i>	<i>Di lor Signore</i>	
D. <i>To you</i>	<i>A lor Signore</i>	
Acc. <i>You</i>	<i>Lor Signore</i>	<i>Le</i>
Abl. <i>From you</i>	<i>Da lor Signore</i>	

1. According to this mode of addressing per-

(1) *Lei* is frequently heard in conversation even in the nominative case, which, being an unnecessary of language, should be avoided.

*sons, le Signorie loro* may be used both for gentlemen and ladies.

3. The verb is to be put in the third person: as,  
How do you do, Sir?

*Come sta, Signore?* or *come sta ella?*

How do you do, Madam?

*Come sta, Signora?* or *come sta ella?*

How do you do, Gentlemen or Ladies?

*Come stanno le loro Signorie, or le Signorie loro?*

4. The *adjective* and *participle* agree with the title: as,

*È ella soddisfatta?*

Are you (Sir, or Madam) satisfied?

5. *Your*, having reference to one person, is expressed by *il mio, la mia, etc.* or by *di lei*: as,

Madam, give me your ear-rings;

*Signora, mi dia i suoi orecchini.*

I have read your order;

*Ho letto il tuo ordine, il di lei ordine, or l'ordine di lei.*

6. *Your*, relating to two or more persons, is expressed by *il loro, la loro, etc.* as,

Gentlemen, your esteem is of great value to me:

*Signori, la loro stima mi è di gran pregio.*

7. This Italian mode of addressing persons of both sexes in the third person feminine is very

perplexing to foreigners; it is, however, so far from being general, that in some parts of Italy, it is taxed with being somewhat of an affectation: (1) the second person plural may therefore be used more naturally, and without indelicacy. It is used in many parts by the best educated and most polite of the Italians.

(1) It seems to have been an innovation of the sixteenth century, adopted from the language of the Spaniards after they had obtained dominion in Italy, and to have been absolutely unknown before, as no traces of it are found in the earliest Italian writers; they never using *ella* to express respect, but always *voi*. This is manifest from the following passage of Dante, in which he represents himself speaking with reverence to one of his ancestors:

« Del voi che prima Roma usò  
Ricominciaron le parole mie.  
Se rammentate: Poi disse il padre mio,  
Poi me disse a parlar tanta bellezza,  
Poi me levate al ch'io non più ch'io. »

Petrarch, who always addresses Laura respectfully, employs the *voi* so far constantly:

« *P'aggio proferta il voi, ed a voi non piace.* »

Boecaccio too, who describes the manners of real life, makes all his characters address their equals and superiors, of whatever rank, in the same style: « *Monsignore, io ho gran meraviglia di ciò che voi mi dite.* » is one instance out of an infinity.

Many other examples, in corroboration, might be adduced from the best authorities.

The *voi* is frequently used in Goldoni's *Scenes of general comedy*, by his Italian personages; and the *ella* has never been introduced into the tragic drama, nor into poetry, even of modern times.

## LESSON XIII.

## DEMONSTRATIVE PRONOUNS.

1. The pronouns called demonstrative serve to point out or show objects. In the Italian language they consist of three classes, (1) which are very conducive to perspicuity of meaning.

The first class is composed of those which indicate the proximity of an object to the person who speaks.

The second class, of those which indicate the proximity of an object to the person spoken to.

The third class comprehends those which indicate the remoteness of an object both from the person spoken to and the person speaking.

We present these pronouns arranged in their respective classes.

1st Class.	2d Class.	3d Class.
Questi, <i>This person.</i>	Cotesti, <i>That</i>	{ Quegli, (2) : masc. } quei, que', ' sing. <i>That person. (male.)</i>
Questo,	{ Codesto, } } Cotesto, }	} Quello, (3) quel, (m.) } } Quella, (fem.) } <i>That.</i>
Questi, <i>Thes.</i>	{ Codesta, } } Cotesta, }	
	<i>That</i>	

(1) These are three classes of *Adverbia* corresponding to those of Demonstrative Pronouns; for which see that part of speech.

(2) In the plural, *quegli* is used before a vowel, as *a impura*, as *a* *o* *quei* before any other consonant; *quelli* at the end of a phrase.

(3) In the singular, *quello* is used at the end of a phrase, before an *s impura*, or a *o* *quegli* before a vowel; *quel* before a noun masculine beginning with a consonant, except *s impura*, and a *a*.

1st Class.	2d Class.	3d Class.	
Questi,	Codesti,	Quelli, quegli,	} <i>Person.</i>
	Cotesti,	quei, que',	
Queste,	Codeste,	Quelle, (fem.)	
These.	Coteste,	Those.	
	<del>These</del>		
Costui,	Codestui,	Colui, (masc.)	} <i>Singular.</i>
This person.	Cotestui,	That person. (m.)	
Costei,	Cotestei,	Colei, (fem.)	
This person.	<del>That</del>	That person. (f.)	
Costoro	Cotestoro, (obs.)	Coloro,	} of both
These persons.	<del>These</del>	Those persons.	
			} <i>plural.</i>
Cib,	This or that (thing),		} serve for each
Che,	What (thing),		
			} class, unvaried.

2. None of these pronouns take the article, but are governed by the particles *di*, *a*, *da*:

The key of this door; *la chiave di questa porta*.

3. *Questi*, *cotesti*, and *quegli*, are distinct pronouns, having the nominative singular only, and always referring to a person:

*Cotesti che non si nomina*;

That man who tells not his name.

*Questi ci vincedrà*; this man will conquer us.

*Quegli canterà*; that man will sing.

4. *Questo*, *codesto*, *quello*, with all their variations, are applied to things as well as persons, and used adjectively with substantives as well as by themselves:

*Oggi in questo luogo, domani in quello;*

To-day in this place, to-morrow in that.

*Vedendovi cotesti panni in dosso;*

Seeing those clothes upon you.

*Partite da cotesti;* depart, ~~from~~ those (persons).

5. *Stamane, stamattina*, this morning; *stasera*, this evening; *stanotte*, to-night; are contractions of *questa mane, questa mattina, questa sera, questa notte*.

6. This coat of mine, that horse of yours, etc., are expressed by *questo mio abito, cotesto vostro cavallo*.

7. He, she, and they, followed by a relative pronoun, are expressed by *colui, quegli* or *quei, colei, coloro, quegli* or *quei*:

He who is speaking to the Dutch officers is my uncle;

*Quegli, che parla agli uffiziali Olandesi, è mio zio.*

They know it who have tried it;

*Coloro il sanno che l'hanno provato.*

8. *Costui, costei, colui, colei*, with their respective plurals, have an idea of contempt attached to them in common conversation:

*Mandate via colei*; send that woman away.

*Cacciate via costui*; drive this fellow away.

In writing, and in solemn discourse, they are employed without conveying such idea.

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9. *Cotestai*, *cotestei*, *cotestoro*, are now obsolete, though employed by classic writers formerly.

*Codesto*, *codesta*, etc. differ in orthography only from *cotesto*, *cotesta*, etc.

10. *Costui*, *costei*, *costoro* — *colui*, *colei*, *coloro*, may be employed in elevated diction, as the genitive governed by a noun, without *di*:

*Il costui piacere*, or *il piacere di costui*;

The pleasure of this man.

*Al colei grido corre*;

At the cry of that female he ran.

11. *This*, *that*, meaning *this thing*, *that thing*, are expressed by *questo*, *quello*; as, *non gli dite ciò*.

Do not tell him *that*; *non gli dite ciò*.

What *means* this? *che vuol dir questo?*

12. *Questo* is often used alone, in a variety of meanings, with reference to some substantive understood:

*In questo ella sopravvenne* (*momento* understood);

At this (*moment*) she came up.

*Io sono venuto a questo* (*fine* or *effetto*);

I am come to this (*end* or *purpose*).

*Mi hanno condotto a questo* (*stato*);

They have conducted me to this (*state*).

13. *What*, used independently, without refer-

rence to a substantive, and meaning *what thing*, is expressed by *che*, (*cosa* being understood.)

I know not what to think; *non so che pensare.*

See what he may have done; *vedete che abbia fatto.*

## LESSON XIV.

### RELATIVE PRONOUNS.

1. A *Relative pronoun* has a reference to some preceding noun or subject of discourse; which is called its *antecedent*.

	Sing.	Plur.	
	Il quale	I quali	<i>Who which</i>
	Quale	Quali	<i>What, which.</i>
Invariable {	Cui		<i>Whom.</i>
	Che		<i>Who, what, what.</i>
	Ciò che		
	Quel che		<i>That which, what.</i>
	Il che		<i>Which.</i>

2. *Il quale, i quali*, who, which, is applied both to persons and things, and is varied in the article according to the gender of the antecedent:

The men whom you employ;

*Gli uomini, i quali impiegate.*

The stag which you killed;

*Il cervo, il quale ammazzaste.*

The trade to which I devote myself;

*Il mestiere, al quale mi dedico.*

*Sette donne, i nomi delle quali racconterò ;*  
*Seven ladies, the names of whom I will men-*  
*tion.*

3. *Che*, who, whom, which, that, serves for the nominative and accusative of both numbers and genders:

*Dio che solo vede i cuori degli uomini ;*

*God who alone sees the hearts of men.*

*The persons whom you saw ; le persone che vedeste.*

*The dog that barks ; il cane che abbaia.*

*The hares that run ; le lepri che corrono.*

4. *Cui*, whose, whom, serves, unvaried, in both numbers and genders, for all cases except the nominative. It is employed in the genitive and dative, with or without prepositions to denote them:

*Yesterday arrived the officer from whom you will receive your orders ;*

*Ieri arrivò l'uffiziale da cui riceverete i vostri ordini.*

*The men to whom you spoke ;*

*Gli uomini a cui parlaste.*

When used without one, its case is left to be determined by the context; depending on a noun, it is in the genitive, on a verb, it is in the dative or accusative.

In the genitive, it may be placed before or after the substantive on which it depends:

Whose courage, may be rendered, *il coraggio di cui*, *il cui coraggio*, or *di cui il coraggio*.

The two first examples are to be preferred.

When in the dative and accusative, it precedes the verb on which it depends:

*L'uomo, cui darete i nostri baui;*

The man, to whom you will give our trunks.

*Cui vince l'ira;* whom anger vanquished.

5. *Onde* is often employed in lofty style for *del quale*, *della quale*, *dei quali*, *delle quali*, *col quale*, etc.: as,

*Le catene onde sono avvinto;*

The chains with which I am bound.

6. *What*, which, having reference to a substantive which (in exception to the general rule of relative pronouns) it precedes, is expressed by *che* or *quale*:

I do not know what book I have read;

*Non so che libro, or Non so qual libro abbia letto.*

But when the phrase is admirative, *quale* cannot be used:

What a fine man! *che bell'uomo!*

*What*, meaning *that which*, is expressed by *cib che*, or *quel che*:

I know what he has done; *so quel che ha fatto.*

What you say is very true; *cio' che dite è verissimo.*

7. *Which*, having reference to a sentence as the antecedent, is expressed by *il che* or *la qual cosa*:

They have not yet punished the highwayman;  
which does not surprise me;  
*Non hanno ancora punito il mazzadiere; il  
che non mi sorprende.*

8. A relative pronoun, which is frequently omitted and understood in English, is always expressed in Italian: as,

The houses you sold; *le case che vendete.*

## LESSON XV.

### INTERROGATIVE PRONOUNS.

1. Are pronouns used in asking questions:

*Chi?* who? whom? whose?

*Che?* what?

*Quale, sing. quali, qual?* plu. what, which?

*Quanto, quanta?* sing. how much?

*Quanti, quante?* plu. how many?

2. *Chi* is applied to persons only: as,

Whom do you want? *Chi volete?*

Whose stores are these?

*Di chi sono questi negozi?*

3. *Che* is employed both with and without a substantive:

What have you done? *Che avete fatto?*

*Che cosa avete fatto?* (not *cosa avete fatto?* which is a vulgar incorrectness); What have you done?

*Che bastimento avete preso?*

What vessel have you taken?

4. *Quale* and *quante* may be joined to a substantive, or detached from it;

\* *Qual giorno è questo?* what day is this?

*Quali sono le vostre ragioni?*

What are your reasons?

*Ecco i vostri bicchieri; qual prenderò?*

Here are your wine-glasses; which shall I take?

*Quanti libri avete?* how many books have you?

*La seta è bellissima: quanta ne avete comprato?*

The silk is very fine: how much of it have you bought?

## LESSON XVI.

### INDEFINITE PRONOUNS.

1. A pronoun that indicates objects in an indeterminate way is called *indefinite*.

<i>Altro, altra, (sing.)</i>	}	<i>Other, others.</i>
<i>Altri, altro, (plu.)</i>		
<i>Altri, (nom. sing.) altrui,</i>	{	<i>Any one.</i>
<i>di altrui, (gen.) altrui,</i>		<i>Some one, another,</i>
<i>ad altrui, (dat.) altrui,</i>		<i>Somebody else,</i>
<i>(acc.) da altrui, (abl.)</i>		<i>Other people.</i>
<i>L'un l'altro,</i>	{	<i>The one, the other,</i>
		<i>One another,</i>
		<i>Each other.</i>
<i>L'uno e l'altro,</i>	{	<i>The one, and the</i>
		<i>other, both.</i>
<i>O l'uno o l'altro.</i>	{	<i>Either the one or the</i>
		<i>other, one or other.</i>
<i>Nè l'uno nè l'altro,</i>	{	<i>Neither the one nor</i>
		<i>the other.</i>
<i>Per uno,</i>		<i>Each.</i>

2. *Altri*, besides being the plural of *altro*, serves for the nominative singular of a distinct pronoun, making *altrui* in the oblique cases:

If any person knew my misfortune;

*Se altri sapesse la mia sciagura.*

*Altrui* is employed in the genitive and dative (like *coi*) with or without prepositions. In the genitive it may either precede or follow the substantive: as,

*Il denaro altrui, l'altrui denaro, or il denaro d'altrui;*

Other people's money.

*Io ne manderò altrui;*

I shall send some to somebody else.

*Non fare altrui quel che non vuoi per te ;*  
Do not to any one that which thou likest not  
for thyself.

*Altrui vile, a me caro ;*  
To other people vile, to me dear.

3. *L' altrui*, used substantively, means the property of others :

*Abbiate cura dell' altrui ;*  
Take care of other's property.  
*Dobbiam guardarci di togliere l' altrui ;*  
We ought to be careful not to take another's  
property.

4. *Altro, altra*, is employed by itself as an indefinite pronoun, referring to persons :

*Per mostrarsi d'essere altro che non era ;*  
In order to show himself to be other than he  
was.  
*Non diventa altra, ma quale soleva ;*  
She does not become another, but what she  
used to be.

2. It is joined with the personal pronouns *noi* and *voi* in an expletive manner, for the sake of emphasis :

*Per la pratica che noi altri abbiamo ;*  
By the practice which we have.  
*Noi altri Italiani ;* we Italians.  
*Voi altri Inglesi ;* you English.



3. It is connected adjectively with substantives of every kind:

*Quasi altra bella giovane non si trovasse;*  
As if another handsome girl were not to be found.

*Il tempo chiede altri pensieri, altri lamenti;*  
The time requires other thoughts, other lamentations.

5. *Altro*, substantively employed, conveys the meaning of *something else, any thing else*: as,

*Volete altro?* will you have any thing else?  
*Facendo sembiante di ridere di altro:*  
Pretending to laugh at something else.

But when repeated in the same sentence, the repetition signifies *one thing, another thing, or two different things*:

*Altro è adempire, altro è promettere;*  
To fulfil is one thing, to promise, another.

6. *Altro*, followed by *che*, in a negative sentence, is employed adverbially and conveys the meaning of *except, otherwise*:

*Ninna cosa altro che nuvole e mare vedeva,*  
or *ninna cosa vedeva altro ec.*

He saw nothing except clouds and sea.

*Non può essere altro che utile;*

It cannot be otherwise than useful.

7. *L' uno e l' altro*, the one and the other, both: Whatever article or preposition may be

employed with *uno*, must be repeated with *altro*:

I speak of both; *parlo dell' uno e dell' altro*,

I speak against the one and the other;

*Parlo contro l' uno e contro l' altro*.

*L' uno e l' altro*, in the nominative, may have the verb in the singular :

*L' uno e l' altro merita considerazione*;

Both the one and the other merit consideration.

8. *Nè l' uno nè l' altro*, neither the one nor the other, requires a negative particle when placed after a verb, but not when placed before: as,

*Nè l' uno nè l' altro verrà*,—*non verrà nè l' uno nè l' altro*; neither of them will come.

*Non voglio nè l' uno nè l' altro*;

I will have neither the one nor the other.

*Non parlo nè dell' uno nè dell' altro*;

I speak of neither of them.

For neither of them, *nè per l' uno nè per l' altro*.

9. *L' un l' altro*, each other, one another, is used accusatively only, with *altro* sometimes in the genitive, or governed by a preposition:

*Eteocle e Polinice si uccisero l' un l' altro*;

Eteocles and Polynices slew one another.

*Agiscono l' un contro l' altro*.

They act against each other;

Those two brothers distrust each other;  
*Quei due fratelli si diffidano l'un dell'altro.*

10. *O l'uno o l'altro*, one or other; *per uno*, each; have no peculiarity to notice:

*Prendete o l'uno o l'altro di questi libri, ma non tutti e due;*

Take one or other of these books, but not both.

*Ho promesso a questi facchini due lire per uno;*

I have promised these porters two livres each.

In all these senses, *uno*, *altro*, vary their gender and number according to the substantives to which they may be referred:

I saw the Indians and the Americans; both are warlike;

*Vidi gl' Indiani e gli Americani; gli uni e gli altri sono bellicosi.*

I have received the tables and chairs, but I do not like either of them;

*Ho ricevuto le tavole e le sedie, ma non mi piacciono né le une né le altre.*

*Inabile l'uno (masc.) e l'altra (fem.) per età.*  
 (referring to different sexes.)

Both of them unable from age.

## LESSON XVII.

### INDEFINITE PRONOUNS

CONTINUED.

Mas.	Fem.	
Alcuno, alcuni,	Alcuna, alcune,	<i>Some, any.</i>
Qualcheduno	Qualcheduna	{ <i>Some one.</i> <i>Somebody.</i> <i>Any body.</i>
Qualcuno	Qualcuna	
Nessuno	Nessuna	{ <i>Nobody.</i> <i>None.</i>
Nissuno	Nissuna	
Nissuno	Nissuna	
Veruno	Veruna	
Nullo	Nulla	
Nè per un	Nè per una	<i>Not one.</i>

#### NOT USED.

Qualche	<i>Some, any.</i>
Nulla }	<i>Nothing.</i>
Niente }	

All the above pronouns are confined to the singular number, excepting the first.

11. *Some one, some, any*, having reference to an antecedent which is collective, or expressive of plurality, are rendered by *qualcuno*, or *qualcheduno*, in the singular, or by *alcuno* in the plural, agreeing with the antecedent in gender:

*Ho visitato gli ufficiali, e ne ho trovato  
qualcuno ferito;*

I have visited the officers, and seen some of them wounded.

Have you any guides? I have some.

*Avete delle guide? Ne ho qualcuna.*

Did you see the merchants? I saw some of them.

*Avete veduto i negozianti? Ne ho veduti alcuni.*

12. The same pronouns are equally employed in connection with a noun of plurality following them in the genitive:

*Stava cogliendo alcuni, or qualcuni di questi rami;*

I was gathering some of these branches.

*Parlerò ad alcun de' vostri amici;*

I shall speak to some one of your friends.

13. *Some, any*, coupled adjectively with a substantive of the same nature, are expressed by *qualche*, or *alcuno*;

*Se sapete qualche, or alcuna novità;*

If you know any news.

*Prendete alcune pere, or qualche pera;*

Take some pears.

See, in page 32, art. 20; page 69, end of art. 2, other modes of *some, any*.

14. *Nessuno, nessuno, niuno, veruno, nullo*, require the negative *non*, when they follow, but not when they precede the verb:

*Nessuno mi conosce*; nobody knows me.  
*Nessun campo fu mai tanto ubertoso quanto*  
*il mio*;  
 No field was ever so fertile as mine.  
*Non conosco nessuno*; I do not know any  
 body.

15. These pronouns necessarily take the signification of *any body*, *any*, in a negative sentence of any kind:

*Del quale non rimase nullo figliuolo*;  
 Of whom not any child remained.  
*Senza recare profito veruno*;  
 Without bringing any profit.  
*Immeritevole di ottener verun patto*.  
 Unworthy to obtain any compact.

16. The same pronouns used after a verb, without a negative, in phrases expressing something doubtful or conditional, signify *any body*, *any*:

*Avete veduto nessuno?* have you seen any  
 body?

17. *Nè per uno*, placed after the verb, requires a negative, but not when before it: as,

*Non abbiamo trovato nè per uno de' vostri*;  
 We found not one of your friends.  
*Nè per uno venne*; not one came.

18. *Niente* and *nulla* come under the same

rule with respect to the negative; and as to their sense in conditional and doubtful expressions, without a negative:

*Non so nulla*; I know not any thing.

*Nulla mi fa sperare*; nothing makes me hope.

*Se sapete nulla de' suoi affari*;

If you know any thing of his concerns.

*Non ho ricevuto niente*;

I have not received any thing.

*Potete nulla?* will you have any thing?

*Senza dir nulla?* without saying any thing.

19. Adjectives following *niente* take *di*;

*Niente di buono nè di cattivo*;

Nothing good or bad.

20. *Nulla*, in the meaning of *null* or *void*, is a mere adjective, and makes in the plural *nulli*; *nulla*.

## LESSON XVIII.

### INDEFINITE PRONOUNS

CONTAINED.

*Used in the Singular only.*

Masc.	Fem.	
Ciascheduno	Ciascheduna	{ Every one, Each, every.
Ciascuno	Ciascuna	
Ognuno	Ognuna	{ Every one, Every body.

Taluno	Taluna	{ <i>Some one,</i> <i>Some body.</i>
<i>Singular.</i>	<i>Plural.</i>	
Tutto	Tutti, (m.)	} <i>All, whole.</i>
Tutta	Tutte, (f.)	
Quanto	Quanti, (m.)	{ <i>As much as,</i> <i>As many as.</i>
Quanta	Quante, (f.)	
Tanto	Tanti, (m.)	{ <i>So much,</i> <i>So many.</i>
Tanta	Tante, (f.)	
Altrettanto	Altrettanti, (m.)	{ <i>As many,</i> <i>As much.</i>
Altrettanta	Altrettante, (f.)	
Alquanto	Alquanti, (m.)	} <i>Some.</i>
Alquanta	Alquante, (f.)	

*Of both Genders.*

Qualsivis	Quali si siano	{ <i>Whosoever,</i> <i>Any. . .</i>
Qualsivoglia	Qualisi vogliano	
Tale	Tali	<i>Such.</i>
Cotali	Cotali	<i>Such as.</i>
Altrettali	Altrettali	<i>Such other.</i>

*Invariable.*

Ogni		<i>Each, every.</i>
Chiunque	} - - -	{ <i>Whoever,</i> <i>Whoever,</i> <i>Any person whatever.</i>
Chiocchessia		
Chi che		
Chicchessia	} - - -	{ <i>Whatever, whatsoever,</i> <i>Any thing whatever.</i>
Chicchè		
Qualunque		<i>Whatever.</i>
Quantunque		<i>Whosoever.</i>



1. *Tutto* is used as a pronoun, by itself, like *all*, in the sense of *every body* :

*Tutti pensano così*; all think thus.

*Lo diceva a tutti*; he said so to all.

2. It is used substantively, with and without the article, in the sense of *the whole*, *every thing* :

*So io tutto*; I know the whole.

*Iddio conosce tutto*; God knows every thing.

*Farò di tutto per compiacervi*;

I will do every thing to satisfy you.

3. It is used as an adjective with personal pronouns in the plural :

*Tutti noi* or *noi tutti*, *voi tutti*, *tutti loro*;

All of us,                      all of you, all of them.

4. In the singular it is joined with *ciò che*, *quel che* :

*Ditemi tutto ciò che avete fatto*;

Tell me all that you have done.

*Tutto quel che fa è approvato*;

All that he does is approved of.

*Ecco tutto quel che so*;

This is all that I know.

5. *Tutto*, like *all*, is used adjectively with substantives, having the article placed after it :

*Tutto lo studio e tutte le opere*;

All the study and all the works.

6. The article however may be dispensed with after *tutto*, as well as *all*, when so employed, in the sense of *the whole, the entire* :

*Tutto giorno e tutta notte* ; all day and all night.

*In tutto Corfù e in tutta Malta* ;

In all Corfu, and in all Malta.

*Era tutta gioia* ; She was all joy.

7. *Tutto*, like *all*, is used in the sense of *quite, entirely*, with a participle or adjective, agreeing with it in gender and number :

*Egli era tutto solo* ; he was all alone.

*Ella era tutta pallida* ; she was all pale.

*Egli è tutto mesto, ed ella tutta lieta* ;

He is all sad, and she all joyful.

8. *Tutto* has *quante* joined with it by way of emphasis, to signify all without exception, every one of the persons or things in question :

*Tutti quanti perirono* ;

Every one of them perished.

*Ecco tutto quanto ne possiedo* ;

Here is every morsel I possess of it.

9. The conjunction *e* is put expletively after *tutti*, coupled with a numeral :

*Tutti e tre* ; all three.

10. *Tutto* is employed in a variety of adverbial phrases : as,

*Al tutto, del tutto*; totally: *per tutto*; every where.

22. *Ciascuno*, each, every one, is abbreviated from *ciascheduno*, without any other distinction between them. When employed by itself it refers to persons only;

*La regina licenziò ciascuno;*

The queen dismissed every one.

*Comandò che ciascuno se n'andasse a casa.*

He commanded that each should go away home.

It is applied adjectively both to persons and things:

*Ciaschedun soldato*; each soldier.

*Ciascuna donna*; each lady.

*Ciascheduna cosa*; each thing.

*Ciascun prato*; each meadow.

23. *Ogni* is applied properly to the singular only: *Ogni uomo*; every man. *Ogni giorno*; every day.

In the following expressions it seems to admit of exceptions in being applied to the plural, but *spazio di*, space of, is to be understood:

Every other day; *ogni due giorni*.

Every third day; *ogni tre giorni*.

Every fortnight; *ogni quindici giorni*.

24. *Ognuno*, *chicunque*, *chiocchessia*, *chi che*, apply to persons, and are used substantively:

Every body praises him; *ognuno lo loda.*

I have spoken of you to all your sisters, and every one is pleased;

*Ho parlato di voi a tutte le vostre sorelle, ed ognuna è contenta.*

Whoever saw me may speak;

*Chiunque mi vide può parlare.*

Whoever he may be; *chiunque egli sia.*

Whoever you may be; *chi che voi siate.*

Do no harm to any person whatever;

*Non fate male a chicchessia.*

25. *Qualunque, qualsivis, or qualsiasi, qualsivoglia or qualvogliasi*, are applied both to persons and things; they are more properly coupled with a substantive than used alone:

Any person whatever;

*Qualsivis persona, qualunque persona, or qualsivoglia persona.*

Whatever pain you feel is merited by your imprudence.

*Qualunque pena voi provate è dovuta alla vostra imprudenza;*

26. *Cicchessia, checchè*, are used by themselves, without a substantive:

*Checchè si faccia, e checchè si dica, e chicchessia il mio disegno, nol curo;*

Whatever he may do, and whatever he may say, and whatsoever be his design, I care not.

27. *Quantunque* is an indeclinable pronoun, much used by the early writers to signify *whatever, whatsoever, how much, how many*:

*Tra quantunque leggiadre donne;*

Amongst whatever graceful ladies.

*Quantunque può natura;* how much nature can.

This pronominal use of *quantunque* has become obsolete; and it is now employed only as a conjunction, signifying *however, although*.

28. *Tale*, by itself signifies *one, some, an individual or individuals, known or unknown*.

*Tal risè che dopo picciol tempo pianse;*

One laughed who after a little time wept.

*Tale venne in figura del re di Francia, tale del re d'Inghilterra;*

One came in the figure of the king of France,  
one in that of the king of England.

*Tali rifiutarono, tali acconsentirono;*

Some refused, some consented.

2. *Tale* is used as a relative pronoun, having reference to some preceding statement:

*Tale fu mia cruda sorte;* such was my cruel lot.

3. It is often joined with another pronoun, and signifies *particular, same, or said*:

*Quelle tali persone;* those said persons.

*Contenti tali s'immaginano;*

Such folks as those imagine.

*Ricevere quel tale vocabolo in quella tale significazione;*

To receive such particular word in such particular signification.

4. It answers to the English term *certain*, in phrases like the following:

*Scrive che un tal medico;*

He writes that a certain doctor.

5. *Tale quale*, coming together, signify identity or resemblance of any sort:

*Tale quale ora mi vedete;*

Precisely such as you now see me.

6. *Tale* is used adjectively, like *such*, in summary allusion to a particular thing, or in substitution of a name:

*Oggi ho da fare tali e tali cose;*

To-day I have to do such and such things.

*Dice, Madonna tale, guardate;*

He said, Mistress such a one, take heed.

7. It is used alone, having a substantive understood, such as *caso*, case; *affanno*, tribulation; *dolore*, affliction; something disastrous being always meant:

*A tale sono giunto;* to such (plight) I am brought.

29. *Cotale*, compounded of *tale* and the preposition *con*, is more specific or demonstrative than its primitive; it is frequently joined to *questo* and *quello*; and used adjectively:

*Quel cotale uomo;*

Such particular man, such a man as that.

*Questi cotali sogni*; such dreams as those.

3. It is used by itself with the article, in reference to persons:

*Un cotale che lo tolse;*

A certain person who took it.

30. *Altrettale*, compounded of *altre* and *tale*, is employed as correlative to *cotale*, and signifies *such other*, *the same number or quantity*;

*Cotelli sono morti, ed altrettali per morire;*

So many persons are dead, and so many others about to die.

2. It is used adverbially to signify *likewise*.

31. *Taluno*, compounded of *tale* and *uno*, is used by itself in reference to persons:

*Opporrà taluno*; somebody will oppose.

*Se a taluno sembrasse;*

If it should appear to some one.

32. *Quanto*, in the plural, is used by itself as a pronoun in reference to persons, particularly in sentences of admiration:

*Insultava a quante venivano;*

He insulted as many (females) as came.

*Quanti sono felici, morti in fasce! quanti  
sono miseri in ultima vecchiaia!*

How many are happy who died in infancy!  
how many are miserable in old age!

2. It is used adjectively with substantives of any kind:

*Quante montagne ed acque, quanto mare,  
quanti fiumi ci separano!*

How many mountains and waters, how much  
sea, how many rivers separate us!

3. It is employed by itself in the singular, having the substantive *tempo*, time, understood:

*Quanto la vita mi durerà;*

So long as my life shall last.

*Quanto vi piace; as long as you please.*

*Quanto è che siete qui?*

How long is it that you are here?

4. It is employed in like manner in the plural, with *di*, days, understood, and sometimes *anni*, years:

*A quanti siamo del mese?*

What day of the month is it?

5. *Tanto* is employed for the most part adjectively: as,



*Tanto onor mi farà superbo;*  
So much honor will make me proud.

2. It is used occasionally by itself in the plural, referring to persons:

*Vi erano tanti che non posso nominarli tutti;*  
There were so many that I cannot name them  
all.

3. It is used substantively to denote extent of any kind:

*Se il cielo mi darà tanto di vita;*  
If heaven shall give me so much of life.

4. Both *quanto* and *tanto* are employed adverbially, in a variety of significations.

5. The employment of them as correlatives in forming a comparison, is shown in page 47. art. 16.

34. *Alquanto*, some, compounded of *quanto* and the article, is used by itself in reference to persons:

*Ne uccisero alquanti;* they slew some of  
them.

*Di alquanto dirò;* of some (females) I will  
say.

2. It is applied adjectively to things as well as persons:

*Dopo alquanto spazio;* after some space.

*L'industria di alcuni uomini;*

The industry of some men.

3. It is used adjectively in the singular, having a substantive understood, in the sense of a *small quantity or portion*:

*Con alquanto di buon vino il riconfortò;*

With some good wine he refreshed him.

4. *Alquanto* is used adverbially to signify a *little while, somewhat*.

35. *Altrettanto*, compounded of *altro* and *tanto*, signifies *as many, as much*:

*Cento cavalieri andarono di Firenze, e di Bologna altrettanti;*

A hundred knights went from Florence, and as many from Bologna.

*Una donna di altrettanta età;*

A lady of corresponding age.

It is used adverbially to signify *as well, as much*:

*Altri faranno altrettanto;*

Others will do just as much, just the same.

36. *Cotanto*, another compound of *tanto*, is used as a pronominal adjective, having something of greater force than its primitive:

*Cotanta fu la sua afflizione che ne morì;*

Such was his affliction that he died of it.

*Cotanto* is also employed adverbially.



## REMARKS.

Several pronouns in all languages are of varied use, being employed in different relations; so that, viewed under different aspects, they seem to belong to different classes, and particularly in Italian, which is so abundant in pronouns.

Besides the foregoing general divisions of them, some are distinguished by the denomination of *Distributive* or *Partitive*, when used to designate parts or portions in a distributive sentence, as in the following, which may serve to show that more pronouns are applicable to that use in Italian than in English:—

*Degli uomini chi è avventurato, chi è misero; qual è buono, qual è malvagio; tal è troppo ardito, tal è troppo timido; uno piange, uno ride; altri ama, altri odia: questi di tutto è pago, quegli di tutto si lagna;—*

Of men there are the fortunate and the unfortunate; part are good, part bad; several too daring, others too timid; one weeps, another laughs; some love, some hate; this is ever contented, that ever complaining.

## LESSON XIX.

## VERB.

1. A verb is a part of speech which signifies existing, acting, or sustaining an action: as,

*Vivere*, to live; *recare*, to bring;

*Esse recato*, to be brought.

## DIFFERENT KINDS OF VERBS.

2. Verbs are therefore of three kinds; termed Active, Passive, and Neuter.

3. A verb active expresses something acted, which includes an agent and an object of the action. The agent is called the nominative, and the object is called the accusative of the verb: as,

*Il maestro ammonisce l'allievo;*

The master admonishes the pupil.

*Il maestro*, the master, is the agent and nominative; *l'allievo*, the pupil, is the object and accusative: *ammonisce*, admonishes, is the verb active, expressing the nature of the action.

4. A verb passive expresses the receiving or the suffering of some action, and also infers an agent that acts, and an object that is acted upon; but the object becomes the nominative of this verb, and the agent is put into the ablative, by a preposition: as,

*L' allievo è ammonito dal maestro;*

The pupil is admonished by the master.

Thus an active is turned into a passive verb by making the object of action stand as the nominative instead of the agent.

5. A verb neuter expresses a state of being in which the subject of the verb is confined to the agent: as,

*Dormire;* to sleep.

6. Active verbs are called transitive; and neuter verbs, intransitive; because in the former an action is transferred or passes over from the agent to an object, and in the latter there is not such a transfer or passing over of action. Every active verb admits the word *person* or *thing* to be placed after it in the accusative, as its object, but a neuter verb does not admit of either; by which difference it is easy to distinguish the one from the other: for instance, *to do*, and *to admonish*, are active verbs because we can say *to do a thing*, *to admonish a person*; whereas, *to sleep* is a neuter verb, because we cannot say *to sleep a person*, nor yet *to sleep a thing*.

7. In all languages, however, neuter verbs take the accusative of a noun of corresponding meaning with the verb: as,

*Vivere una vita felice;* to live a happy life.

*Ire un viaggio lungo;* to go a long journey.

8. When the agent or nominative to the verb is also the object of action, whether in a moral or physical sense, an accusative of the pronoun corresponding to the nominative is attached to the verb, which is then called a reflected verb: as,

*Te mi pento;* I repent myself.

*Cato se occidit;* Cato slew himself.

Both active and neuter verbs become reflected.

### DIFFERENT PARTS OF A VERB.

9. Verbs are subject to greater variations of their form than any other part of speech, being inflected or modified so as to signify different moods, tenses, numbers, and persons.

### MOODS.

10. The moods are different modifications of the verb, by which its meaning is declared in different manners.

11. A verb has four moods; the indicative, the imperative, the subjunctive, and the infinitive.

12. The indicative serves to indicate its meaning directly and certainly:

*Reco,* I bring:

being a positive declaration, is in this mood.

13. The imperative serves to command or exhort: as,

*Recchi* ; let him bring.

14. The subjunctive is employed in cases of doubt, contingency, or uncertainty:

*Recassi*, I might bring,

conveys an idea of this sort, and is in the subjunctive.

15. The infinitive states the subject of the verb in an indefinite manner: as,

*Recare* ; to bring.

#### TENSES.

16. The tenses are modifications of the verb with regard to time, and to its completeness or incompleteness of what it signifies.

17. The indicative mood has five simple tenses, which are named the present tense, the imperfect, the preterite, the future, and the conditional.

18. It has the same number of compound tenses, called the compound of the present tense, etc.

#### SIMPLE TENSES

19. PRESENT. *Recce*, I bring; shows the action to be going on at the moment.

**IMPERFECT.** *Recovo*, I was bringing; represents a past act during its performance.

**PRETERITE.** *Recoví*, I brought; denotes the act to be past and finished.

**FUTURE.** *Recoveré*, I will bring; signifies an intention of acting at a future time.

**CONDITIONAL.** *Recovería*, I would or could bring; signifies the intent or practicability of acting hereafter in a specified case. (1)

#### COMPOUND TENSES.

20. **COMPOUND OF THE PRESENT.** *Heo recovato*, I have brought; expresses an act recently completed, or at an indeterminate time, or period unfinished.

**IMPERFECT.** *Avíase recovato*, I had brought; expresses an act completed at a time antecedent to some other time expressed by a preterite, or the compound of the present.

**PRETERITE.** *Ébái recovato*, I had brought; denotes the same as the imperfect, but more definitely as to time.

(1) According to rigid grammarians, this tense, *recovería*, belongs properly to the subjunctive or conditional mood; but the facility that is given to the learner by placing it next to the future of the indicative, to which it has as great an affinity, has induced many modern teachers to depart from grammatical rigour in that particular.



**FUTURE.** (*Je viendrai*), I shall have brought; denotes a future action antecedent to another action, to be performed after it.

**CONDITIONAL.** (*Je viendrais*), I should, could have brought; signifies the intent or possibility of an act having been done some time ago in a specified case.

21. The other moods, by their nature, require fewer tenses: the imperative has only one simple tense; the subjunctive, two simple and two compound; the infinitive, one single and one compound.

22. Each tense has a singular and plural, corresponding to those numbers in nouns:

*La femme chante*, the woman sings; is in the singular number.

*Les femmes chantent*, the women sing; is in the plural number.

23. Each number in a tense has three persons, corresponding to those of pronouns, and is governed in each of the three by some noun or pronoun, called the nominative to the verb, either expressed or understood:

(C) This tense is by some grammarians called the *Preterite of the Future*.

	<i>Singular.</i>	<i>Plural.</i>
First Pers.	<i>Io canto,</i> I sing,	<i>Noi cantiamo</i> We sing.
Second,	<i>Tu canti,</i> Thou singest.	<i>Voi cantate,</i> You sing.
Third,	<i>Ella canta,</i> She sings,	<i>Essi cantano.</i> They sing.

24. Nouns can stand as nominatives in the third person only: the first and second persons must necessarily have pronouns expressed or understood for theirs.

25. Verbs which are employed in the third person only are called impersonal verbs.

26. A verb has two other modifications, the gerund, (1) as *cantando*, singing; and participle, (2) as *cantate*, sung; which are both qualified, or determined in their meaning by verbs with which they are connected.

(1) The gerund in Italian sometimes performs the office of participle present, as, on the other hand, the participle present in English often performs that of gerund.

(2) Although the form of the Latin participle present has been preserved in Italian, the nature of that form has not been equally so; for the words in it have become entirely substantives or adjectives, many of them are employed as both; for instance, *cantante*, does not express the participle *singing*; but the substantive *singer*; *amante*, does not express the participle *loving*, but the substantive *lover*. It has therefore been thought right not to burden this Grammar with a positive, useless, and erroneous addition of a participle present to every verb for the sake of a very few exceptions which have accidentally survived as gerund phrases.

27. The former suffers no variation in its form; but the latter varies its termination to express different numbers and genders like an adjective, and partakes of the nature of one in other respects.

Sing.	{	<i>Cantato</i> , masc.	Plural,	{	<i>Cantati</i> , masc.
		<i>Cantata</i> , fem.			<i>Cantate</i> , fem.

### CONJUGATIONS.

28. In most languages verbs are divided into classes, termed conjugations, which are distinguished by difference of termination in the infinitive mood.

29. The Italian has three conjugations;

The first	} ending in	{	are; <i>amare</i> , to love.
second			ere; <i>credere</i> , to believe.
third			ire; <i>sentire</i> , to hear.

30. All the inflexions of a verb are variations from the termination of its infinitive, which is considered to be its root or primitive form.

31. To conjugate a verb, is to inflect it through its several moods, tenses, numbers, and persons.

32. Some parts of the conjugation of every verb are effected by the aid of two others, *avere*, to have, and *essere*, to be, which for that reason are called auxiliary verbs; and the tenses in which they are employed are called compound

tenses, in which they are associated with the participle of the verb conjugated.

33. These auxiliaries, therefore, entering into the formation of all verbs, are the first to be learnt.

34. The greater number of verbs being inflected uniformly, according to one model in their several conjugations, are called regular verbs; those that deviate in any way from the model established, are called irregular verbs.

35. The following tables exhibit all the inflections of the several conjugations both of the regular and irregular verbs, by which every difficulty on this head will be removed.

*AFERE, to have.*

INDICATIVE MOOD.

<i>Present,</i>	<i>Avero,</i>	<i>to have.</i>
<i>Gerund,</i>	<i>Avendo,</i>	<i>having.</i>
<i>Participle,</i>	<i>Avuto,</i>	<i>had.</i>

*Compound* { *Present, Avere avuto, to have had.*  
*of the,* { *Gerund, Avendo avuto, having had.*

IMPERATIVE MOOD.

*Simple Tense.—Present.*

*Singular.*

<i>Io ho,</i>	<i>I have.</i>
<i>Tu hai,</i>	<i>thou hast.</i>

Egli	{	ha,	he	{	has.
Ella			she		

## Plural.

Noi abbiamo,	we have.
Voi avete,	you have.
Eglieno { hanno,	they have.
Elleno {	

*Compound Tense.—Present.*

## Singular.

Io ho avuto,	<i>I have had.</i>
Tu hai avuto,	<i>thou hast had.</i>
Egli ha avuto,	<i>he has had.</i>

## Plural.

Noi abbiamo avuto,	<i>we have had.</i>
Voi avete avuto,	<i>you have had.</i>
Eglieno hanno avuto,	<i>they have had.</i>

*Simple Tense.—Imperfect.*

## Singular.

Io aveva or avevo, (1)	<i>I had.</i>
Tu avevi,	<i>thou hadst.</i>
Egli aveva,	<i>he had.</i>

(1) Though the first person singular of this tense terminates both in *a* and in *e*, the termination in *a* is considered to be preferable.

## Plural.

Noi avevamo,	<i>we had.</i>
Voi avevate,	<i>you had.</i>
Eglino avevano,	<i>they had.</i>

*Compound Tense.—Imperfect.*

## Singular.

Io aveva avuto,	<i>I had had.</i>
Tu avevi avuto,	<i>thou hadst had.</i>
Egli aveva avuto,	<i>he had had.</i>

## Plural.

Noi avevamo avuto,	<i>we had had.</i>
Voi avevate avuto,	<i>you had had.</i>
Eglino avevano avuto,	<i>they had had.</i>

*Simple Tense.—Preterite.*

## Singular.

Io ebbi,	<i>I had.</i>
Tu avesti,	<i>thou hadst.</i>
Egli ebbe,	<i>he had.</i>

## Plural.

Noi avemmo,	<i>we had.</i>
Voi aveste,	<i>you had.</i>
Eglino ebbero,	<i>they had.</i>

*Compound Tense.—Preterite.**Singular.*

Io ebbi avuto,	<i>I had had.</i>
Tu avesti avuto,	<i>thou hadst had.</i>
Egli ebbe avuto,	<i>he had had.</i>

*Plural.*

Noi avemmo avuto,	<i>we had had.</i>
Voi aveste avuto,	<i>you had had.</i>
Eglino ebbero avuto,	<i>they had had.</i>

*Simple Tense.—Future.**Singular.*

Io avrò,	<i>I shall or will have.</i>
Tu avrai,	
Egli avrà,	

*Plural.*

Noi avremo,
Voi avrete,
Eglino avranno,

*Compound Tense.—Future.**Singular.*

Io avrò avuto,	<i>I shall or will have had.</i>
Tu avrai avuto,	
Egli avrà avuto,	

Plural.

Noi avremo avuto,  
 Voi avrete avuto,  
 Egli avranno avuto,

*Simple Tense.—Conditional.*

Singular.

Io avrei, } I should, could, would,  
} or might have.  
 Tu avresti,  
 Egli avrebbe,

Plural.

Noi avremmo,  
 Voi avreste,  
 Egli avrebbero,

*Compound Tense.—Conditional.*

Singular.

Io avrei avuto, } I should, could, would,  
} or might have had.  
 Tu avresti avuto,  
 Egli avrebbe avuto,

Plural.

Noi avremmo avuto,  
 Voi avreste avuto,  
 Egli avrebbero avuto,



## IMPERATIVE MOOD.

*Singular.*

Abbi tu,	have thou,
Abbia { Egli,	let him have,
{ Ella,	let her have.

*Plural.*

Abbiamo noi,	let us have.
Abbiate voi,	have ye, or you.
Abbino { Eglino,	let them have.
{ Elleno,	

## SUBJUNCTIVE MOOD.

*Simple Tense.—Present**Singular.*

Che io abbia,	that I may have.
Che tu abbi, or abbia, (1)	that thou mayest have.
Ch'egli abbia,	that he may have.

*Plural.*

Che noi abbiamo,	that we may have.
Che voi abbiate,	that you may have.
Ch'eglino abbiano,	that they may have.

*Compound Tense.—Present.**Singular.*

Che io abbia avuto,	that I may have had.
Che tu abbi avuto,	
Ch'egli abbia avuto,	

(1) *Abbi* is more elegant.

## Plural.

Che noi abbiamo avuto,

Che voi abbiate avuto,

Ch'eglino abbiano avuto,

*Simple Tense.—Imperfect.*

## Singular.

Che io avessi, { *that I had.*  
                           *that I might, could, would,*  
                           *should have.*

Che tu avessi,

Ch'egli avesse,

## Plural.

Che noi avessimo,

Che voi aveste,

Ch'eglino avessero,

*Compound Tense.—Imperfect.*

## Singular.

Che io avessi avuto, { *that I had had.*  
                           *that I might, could, would,*  
                           *should have had.*

Che tu avessi avuto,

Ch'egli avesse avuto,

## Plural.

Che noi avessimo avuto,

Che voi aveste avuto,

Ch'eglino avessero avuto,

*ESSERE, to be.*

## INFINITIVE MOOD.

<i>Present,</i>	<i>Essere.</i>
<i>Gerund,</i>	<i>Essendo.</i>
<i>Participle,</i>	<i>Stato. (1)</i>

<i>Compound of the</i>	<i>Present, Essere stato, to have been.</i>
	<i>Gerund, Essendo stato, having been.</i>

## INDICATIVE MOOD.

*Simple Tense.—Present.**Singular.*

<i>Io sono,</i>	<i>I am.</i>
<i>Tu sei,</i>	<i>thou art.</i>
<i>Egli è,</i>	<i>he is.</i>

*Plural.*

<i>Noi siamo,</i>	<i>we are.</i>
<i>Voi siete,</i>	<i>you are.</i>
<i>Egli sono,</i>	<i>they are.</i>

*Compound Tense.—Present.**Singular.*

<i>Io sono stato,</i>	<i>I have been.</i>
<i>Tu sei stato,</i>	<i>thou hast been.</i>
<i>Egli è stato,</i>	<i>he has been.</i>

(1) *Stato* agrees in gender and number with the nominative: *Io* (a man) *sono stato*, *tu* (a woman) *sono stata*, *Noi* (men) *siamo stati*, *voi* (women) *siete state*.

## Plural.

Noi siamo stati,	<i>we have been.</i>
Voi siete stati,	<i>you have been.</i>
Eglino sono stati,	<i>they have been.</i>

*Simple Tense.—Imperfect.*

## Singular.

Io era, or ero,	<i>I was.</i>
Tu eri,	<i>thou wast.</i>
Egli era,	<i>he was.</i>

## Plural.

Noi eravamo,	<i>we were.</i>
Voi eravate,	<i>you were.</i>
Eglino erano,	<i>they were.</i>

*Compound Tense.—Imperfect.*

## Singular.

Io era stato,	<i>I had been.</i>
Tu eri stato,	<i>thou hadst been.</i>
Egli era stato,	<i>he had been.</i>

## Plural.

Noi eravamo stati,	<i>we had been.</i>
Voi eravate stati,	<i>you had been.</i>
Eglino erano stati,	<i>they had been.</i>

*Simple Tense.—Preterite.**Singular.*

Io fui,	<i>I was.</i>
Tu fosti,	<i>thou wast.</i>
Egli fu,	<i>he was.</i>

*Plural.*

Noi fummo,	<i>we were.</i>
Voi foste,	<i>you were.</i>
Egliino furono,	<i>they were.</i>

*Compound Tense.—Preterite.**Singular.*

Io fui stato,	<i>I had been.</i>
Tu fosti stato,	<i>thou hadst been.</i>
Egli fu stato,	<i>he had been.</i>

*Plural.*

Noi fummo stati,	<i>we had been.</i>
Voi foste stati,	<i>you had been.</i>
Egliino furono stati,	<i>they had been.</i>

*Simple Tense.—Future.**Singular.*

Io sarò,	<i>I shall or will be.</i>
Tu sarai,	
Egli sarà,	

## Plural.

Noi saremo,  
Voi sarete,  
Egliino saranno,

*Compound Tense.—Future.*

## Singular.

Io sarò stato,	<i>I shall or will have been.</i>
Tu sarai stato,	
Egli sarà stato,	

## Plural.

Noi saremo stati,  
Voi sarete stati,  
Egliino saranno stati,

*Simple Tense.—Conditional.*

## Singular.

Io sarei,	<i>I should, could, would, or might be.</i>
Tu saresti,	
Egli sarebbe,	

## Plural.

Noi saremmo,  
Voi sareste,  
Egliino sarebbero,

*Compound Tense.—Conditional.**Singular.*

Io sarei stato,	} <i>I should, would, could, or</i> <i>might have been.</i>
Tu saresti stato,	
Egli sarebbe stato,	

*Plural.*

Noi saremmo stati,
Voi sareste stati,
Eglino sarebbero stati,

## IMPERATIVE MOOD.

Sii, or Sia tu,	<i>be thou.</i>
Sia egli,	<i>let him be.</i>
Siamo noi,	<i>let us be.</i>
Siate voi,	<i>be ye or you.</i>
Siano, or Sieno eglino,	<i>let them be.</i>

## SUBJUNCTIVE MOOD.

*Simple Tense.—Present.**Singular.*

Che io sia,	<i>that I may be.</i>
Che tu sii, or sia, (r)	<i>that thou mayest be.</i>
Ch' egli sia,	<i>that he may be.</i>

(r) *Sì* is more elegant.

## Plural.

Che noi siamo,                      *that we may be.*  
 Che voi siate,                      *that you may be.*  
 Ch'eglino siano, or sieno,      *that they may be.*

*Compound Tense.—Present.*

## Singular

Che io sia stato,                      *That I may have been.*  
 Che tu sū stato,  
 Ch'egli sia stato,

## Plural.

Che noi siamo stati,  
 Che voi siate stati,  
 Ch'eglino siano, or }  
    sieno stati, }

*Simple Tense.—Imperfect.*

## Singular.

Che io fossi,                      { *that I were; that I should,*  
    { *could, would, or might be.*  
 Che tu fossi,  
 Ch'egli fosse,

## Plural.

Che noi fossimo,  
 Che voi foste,  
 Ch'eglino fossero,





FIRST CONJUGAT	TIME
1	1
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98	98
99	99
100	100

Infinitive Mood.		Singular.			Plural.	
		1st pers.	2d pers.	3d pers.	2d pers.	
Indicative Mood.	Passive ends in -o	i	a	ste		
	Imperative. . . . .	asi	asi	asi		
	Participle. . . . .	ai	asi	si		
	Future. . . . .	esi	esi	esi		
Subjunctive Mood.	Imperative. . . . .	asi	asi	asi		
	Imperative. . . . .	—	a	si		

The verbs of the first conjugation are both third singular regular. They amount to about seven thousand, say so, if verbs are irregular.

*Compound Tense.—Imperfect.**Singular.*

Che io fossi stato, { *that I had been; that I*  
*should, could, would, or*  
*might have been.*

Che tu fossi stato,

Cb'egli fosse stato,

*Plural.*

Che noi fossimo stati,

Che voi foste stati,

Cb'eglino fossero stati.

## EXPLANATIONS

*Relating to the Tables of Irregular Verbs.*

1. The letter R means regular, and denotes that the tense where it is placed is formed like the regular verbs: for instance, the R at the imperfect of the indicative mood of *andare*, signifying that tense to be so formed, the table of the regular inflexions will show it to be *andava, andavi, andava, andavate, andavano, andavano*.

2. The letter *d* means defective: for instance, *adere* has no inflexions in several tenses so marked. When any part of a tense is defective, the part in use is specified; as, for instance, the third person singular of the indicative of *adgere*, that verb having no other persons in that tense.

3. Most of these verbs have the preterite of the indicative irregular in the first person singular, with the third persons of both numbers formed from it; while the other three persons of that tense follow the regular manner of inflexion from the infinitive: example in *accendere*,—

*Accesi, accendesti, accense, accendemus, accendeste, accessero.*

In other tenses, where the first person singular only is given, all the persons are derived from it according to the regular mode. This applies to each formation when there is more than one, as in *bevo, beo*, which have all the persons derived from both, *bevo, bevi*, etc. *beo, bei*, etc.

Any deviation from these general principles of inflexion is noted in the tables.

4. The compound verbs which differ from their primitives are mentioned; but not those which follow their primitives: for instance, *riandare* and *restare* are noticed as differing from

*andare* and *stare*; but *contraffare*, *disfare*, *rifare*, being conjugated like *fare* throughout, are not noticed.

5. Some verbs being wholly poetical, and some having received inflexions confined to poetry, these are distinguished by being printed in italics, as *caggio*, *Lucere*.

6. A considerable number of verbs have two terminations of their infinitive, and are in consequence inflected in two conjugations: for instance,

*Applaudere*, *applaudire*, to applaud:

The former is irregular and defective in the second conjugation; but is regularly inflected (*in iaco*) in the third, in which it is most used.

*Adimplere*, *adimplere*, to fulfill; *compiere*, *compiere*, to complete; take the regular inflexions of the second conjugation, from the one termination, and of the third (*in iaco*) from the other.

Amongst the verbs taking both forms of the third conjugation, it is to be observed that *seruire* has its inflexions *in iaco* when it signifies to chase, elect, or share by lot; and is inflected like *sentire*, when used in a military sense:

*I nemici sortono sovente contro di noi;*

The enemy frequently rally out against us.

*Tossire*, to cough—its inflexions in *esse* prevail in conversation, and those in *io* in writing.

7. The irregular verbs of the second and third conjugations assume different modes of inflexion according to different combinations of their infinitive terminations, some of these having several verbs belonging to them inflected differently from each other.

A view of the whole of these combinations is here given, with a corresponding verb of every variety of inflexion, by way of index to the following Tables.

## TERMINATIONS OF IRREGULAR VERBS.

### SECOND CONJUGATION.

<i>Acere</i>	<i>see</i> <i>glacere</i>	<i>Emere</i>	<i>see</i> <i>promere</i>
<i>Adere</i>	<i>— cadere</i>	<i>Empere</i>	<i>— empiere</i>
	<i>— incidere</i>		<i>— ascendere</i>
	<i>— radere</i>	<i>Endere</i>	<i>— { tendere</i>
<i>Aere</i> }	<i>— trare</i>		<i>— { pendere</i>
<i>Arere</i> }			<i>— cadere</i>
<i>Agere</i>	<i>— frangere</i>	<i>Exere</i>	<i>— texere</i>
<i>Alere</i>	<i>— calere</i>	<i>Exilare</i>	<i>— percolare</i>
<i>Algere</i>	<i>— algere</i>	<i>Ere</i>	<i>— hère</i>
<i>Andere</i>	<i>— spandere</i>	<i>Esere</i>	<i>— { chetere</i>
<i>Anere</i>	<i>— remanere</i>		<i>— { furere</i>
<i>Angere</i>			
<i>Agere</i> }	<i>— frangere</i>	<i>Expere</i>	<i>— { aspergere</i>
<i>Apere</i>	<i>— asperere</i>		<i>— { asperere</i>
<i>Ardere</i>	<i>— ardere</i>		<i>— asurgere</i>
<i>Aspere</i>	<i>— parare</i>	<i>Exerere</i>	<i>— exercere</i>
<i>Argere</i>	<i>— arguere</i>	<i>Expere</i>	<i>— asperere</i>
<i>Aere</i>	<i>— trare</i>	<i>Ere</i> <i>see</i>	
		<i>Egliere</i>	
<i>Asere</i>	<i>— { nasere</i>	<i>Extare</i>	<i>— insistere</i>
	<i>— { pascere</i>	<i>Exere</i>	<i>— fervere</i>
<i>Asclare</i>	<i>— ascladare</i>	<i>Emere</i>	<i>— { exorire</i>
<i>Esere</i>	<i>— levere</i>		<i>— { mescere</i>
	<i>— edere</i>	<i>Esere</i>	<i>— insere</i>
<i>Edere</i>	<i>— { ledere</i>		
	<i>— { sedere</i>	<i>Etare</i>	<i>— { exortare</i>
	<i>— { radere</i>		<i>— { detare</i>
<i>Egere</i>	<i>— legere</i>		<i>— { excoctare</i>
<i>Egliere</i> }	<i>— ascllere</i>		<i>— { melleare</i>
<i>Ere</i> }	<i>— melleare</i>		<i>— { rictare</i>
<i>Epere</i>	<i>— aspergere</i>	<i>Exere</i>	<i>— glaciare</i>
	<i>— exellere</i>	<i>Exere</i>	<i>— { elicere</i>
			<i>— { licere</i>
<i>Elare</i>	<i>— { ascllere</i>	<i>Exere</i>	<i>— { excludere</i>
	<i>— { exellere</i>		<i>— { dividere</i>





## TERMINATIONS OF IRREGULAR VERBS.

## THIRD CONJUGATION.

Alire	see	salire	Exire	see	achemire
Anchire	—	anchire	Exire	—	avertire
Aspire	—	aspire			dire
Aslire	—	aslire	Im	—	gier
Arise	—	appacire			im
Aspire	—	estuire	Olire	—	olire
Eglier	—	acquire	Olire	—	bellier
Elire	—	sappallir	Oupier	—	compier
Empire	—	empire	Oyrie	—	aprie
Esire	—	versir	Oze	—	marria
Estire	—	mentir	Straire	—	destruire
		pestir			cestruire
Epier	—	concupier	Udire	—	udire
Eslier	—	insolir	Uggire	—	laggier
		digier			maggier
Esire	—	olier	Uzire	—	uzire
		perir			
		profir			

## IRREGULAR VERBS

Present of the Infinitive.	Indicative Mood.				
	Present.	Imperf.	Preterite.	Future.	Conditional.
<b>* andare,</b> to go.	va or vado vai va andiamo andate vanno	a	a	andrà	andrebbe
<b>essere,</b> to give.	do dai di danno date danno	a	detti or diedi detti detti or diedi danno detti detti or diedi	dà	dare
<b>fare,</b> to do.	fa or faccio fai fa, face facciamo fate fanno	faceva	fece faceva fecero facevano fecerò fanno	farà	farei
<b>† stare,</b> to stand. (1)	sta sta sta stanno state stanno	a	stetti stetti stetti stanno stanno stanno	starà	starei

\* *Andare*, to go again, is irregular, like *andare*. *Andare*, to train, is regular.

(1) *Stare*. — The verb *stare*, is also used to express the place of shade, or habitation. — Ex: Where do you live? *Dove stai tu?*

## OF THE FIRST CONJUGATION

Infinitive.	Subjunctive Mood.		Gerund.	Particp.
	Present.	Imperf.		
va vado vadimus vaditis vadunt	vado vado vado vadimus vaditis vadunt		a	a
di dis dis dis dis dis	dis dis dis dis dis dis	dis dis dis dis dis dis	a	a
fi fio fio fio fio fio	fio fio fio fio fio fio	fio fio fio fio fio fio	fio	fio
sto sto sto sto sto sto	sto sto sto sto sto sto	sto sto sto sto sto sto	a	a

† *Stare*, to stop, irregular, like *store*. *Stare*, to remain, regular

## IRREGULAR VERBS

Present of the Infinitive.	Indicative Mood.				
	Present.	Imperf.	Future	Future.	Conditional
<b>ACCIDERE,</b> to knock.	ecce	ecce	ecce	ecce	ecce
<b>ADHÆRERE,</b> <b>ADHÆSCERE,</b> to cling, to adhere.	adhaere	adhaere	adhaere adhaerati adhaere adhaeremus adhaerere adhaerere	adhaere	adhaere
<b>ALERE,</b> to feed.	3d pers. sing.	ecce	1st pers. sing. alere 3d pers. sing. alere	ecce	ecce
<b>ALLERE,</b> to strike.	ecce	ecce	allere	ecce	ecce
<b>APPLAUDERE,</b> to applaud.	ecce	ecce	1st p. sing. applaudere 3d p. sing. applaudere 1st p. plur. applaudere 3d p. plur. applaudere	ecce	ecce
<b>APPARERE,</b> to dawn.	ecce	ecce	appare	ecce	ecce
<b>ADDERE,</b> to add.	3d pers. sing. addere	addere	addere	ecce	ecce

\* *Precedere, dependere, propendere*, are regular, like *credere*; *impedire* also, its participle *impedire* and *impedire* excepted. All other verbs of this termination, as *audire*, *dyndere*, etc. are irregular, like *accidere*.

## OF THE SECOND CONJUGATION,

Imperative.	Subjunctive Mood.		Gerund.	Participle.
	Present.	Imper.		
o	o	o	o	oens
oñes	oñes	oñens	oñens	oñens
o	o	o	o	o
o	o	o	o	oñes
o	o	o	o	o
o	o	o	o	oñes
o	o	o	o	oñes

† The infinitive termination *oens*, on this and other verbs, is obsolete, although most of their inflections are derived from it.









Imperative.	Subjunctive Mood.		Gerund.	Particp.
	Present.	Imperf.		
o	o	o	o	o oant, ohi.
o	o	o	o	o
o	o	o	o	o
o	o	o	o	o
o	o	o	o	o
o o o o o o	o o o o o o	o	o	o
o	o	o	o	o
o	o	o	o	o
o	o	o	o	o
o	o	o	o	o

<sup>††</sup> *Conspire* is conjugated; *conspire*, which is regular like *faire*, is in use.

Present of the Infinitive.	Indicative Mood.				
	Present.	Imperfc.	Preterite.	Future.	Condi.
<b>CONOCER</b> , to know.	■	■	conoció	■	■
<b>COMER</b> , to eat.	■	■	comí	■	■
<b>CRECER</b> , to grow.	■	■	creció	■	■
<b>COCER</b> , to cook.	cocía cocía cocía cocía cocía	cociera	cocí cociste coció cociste coció	coceré	cociera
* <b>DECIDIR</b> , to decide.	■	■	decidí	■	■
<b>DIRIGIR</b> , to direct.	■	■	dirigí	■	■
<b>DIRIGIR</b> , to direct.	■	■	■	■	■
<b>DISCUTIR</b> , to discuss.	■	■	discutí	■	■
<b>DISCUTIR</b> , to discuss.	■	■	discutí	■	■

\* *Dirigere*, to direct, is regular.

Imperative.	Subjunctive Mood.		Gerund.	Particp.
	Present.	Imperfc.		
1	as	as	as	con- scribo
2	as	as	as	con- scrips
3	as	as	as	con- scribitis
con- scribo con- scribis con- scribitis con- scribam	con- scribas con- scribas con- scribas con- scribam	con- scribas	con- scribo	scri- bens
4	as	as	as	scri- bens
5	as	as	as	scri- bens
6	as	as	as	scri- bens
7	as	as	as	scri- bens
8	as	as	as	scri- bens

Present of the Indicative.	Indicative Mood.				
	Present.	Imperf.	Preterite.	Future.	Conditional.
<b>DERE</b> , to drive.	dero, delles or deggio deri, dei derà, delà, or dar deliderà, or deggiano derete derete, del- lerete, deggio- no, or derete	a	a	derò	derrei
<b>DERERE</b> , to govern.	mi dergo, or mi dergio mi derà mi derà or deranno, or derganno vi derà vi deranno, or vi derganno	a	mi derà	mi derò	mi derrei
<b>DERERE</b> , (deratore) to drive.	ed p. eleg- gione	a	a	a	a
<b>DERERE</b> , to direct.	a	a	a	a	a
<b>DERERERE</b> , to direct.	a	a	spahi	a	a
<b>DERERE</b> , to direct.	a	a	derò fueri, post.	a	a
<b>DERERE</b> to be der.	a	a	a	a	a
<b>DERERE</b> , to drive.	derò derò derò ed p. pl. fr.	a	a	a	a

Imperative.	Subjunctive Mood.		Gerund.	Particip.
	Present.	Imperf.		
"	<i>dolga, deve, deggia</i> <i>dolga, deve, deggia</i> <i>dolga, deve, deggia</i> <i>dolga, deve, deggia</i> <i>dolga, deve, deggia</i> <i>dolga, deve, deggia</i>	"	"	"
<i>Don't</i> <i>dolga, deggia</i> <i>dolga, deggia</i> <i>dolga, deggia</i> <i>dolga, deggia</i> <i>dolga, deggia</i>	<i>mi dolga, mi deggia</i> <i>ti dolga, ti deggia</i> <i>si dolga, si deggia</i> <i>ci dolga, ci deggia</i> <i>vi dolga, vi deggia</i> <i>si dolga, si deggia</i>	"	"	"
"	"	"	"	"
"	"	"	"	active
"	"	"	"	passive
"	"	"	"	finite, from part.
"	"	"	"	"
"	<i>1st p. sing.</i> <i>dolga, or deggia</i> <i>2d p. sing. dolga</i> <i>3d p. plur. dolga</i>	"	"	"



Imperative.	Subjunctive Mood.		Gerund.	Participle.
	Present.	Imper.		
er	er	er	er	er
3d p. sing. <i>ferat</i> 3d p. plu. <i>ferant</i>	<i>ferat</i> <i>ferat</i> <i>ferat</i> 3d p. plu. <i>ferant</i>	er	er	<i>ferens</i>
er	er	er	er	<i>ferens</i> <i>ferens</i> <i>ferens</i>
er	er	er	er	<i>ferens</i>
er	er	er	er	<i>ferens</i> <i>ferens</i>
er	er	er	er	<i>ferens</i>
er	er	er	er	er
er	er	er	er	<i>ferens</i>

[] *Agere*, to give, has no inflection except *age*, 3d pers. sing. of the Infinitive, Present; and is confined to poetry.

[] *Conspiciere* and *existere* follow *peragere*; *existere* differs.





Imperatives.	Subjunctive Mood.		Gerund.	Particip.
	Present.	Imper.		
glaci glacia glaciens glacis glaciens	glacia glacis glacie glaciens glacis glaciens	a	a	glaciens glaciens
a	a	a	a	a
a	a	a	a	glaciens
a	a	a	a	glaciens
a	a	a	a	glaciens
a	a	a	a	glaciens
a	a	a	a	glaciens
a	a	a	a	glaciens
a	a	a	a	glaciens
a	a	a	a	glaciens
a	a	a	a	glaciens
a	a	a	a	glaciens

2  
3  
4

† Adjective is employed in prose.

Present of the Infinitive.	Infinitive Mood.				
	Present.	Imper.	Participle.	Future.	Conditional.
<b>BEETTER,</b> to put.	a	a	best, or better, or more better.	a	a
<b>BEACER,</b> to manage.	ad p. sing. mole 3d p. molen	becker a mole a molen a	a	a	a
<b>BECOME,</b> to be.	a	a	more	a	a
<b>BETTER, or BOWLER,</b> to move.	more more more more more more more more	more	more more more more more more more more	more	more
<b>BANGER,</b> to be done.	a	a	more	a	a
<b>BETTER,</b> to be.	more, more more more, or more more more, or more, or more, or	more	more more more more more more more more	more	more
<b>BETTER,</b> to appear.	put put put put put	a	put, put, or put.	put	put
<b>BETTER,</b> to put.	a	a	a	a	a

[illegible]



Imperative.	Subjunctive Mood.		Gerund.	Particip.
	Present.	Imperf.		
a	a	a	a	partici- pans
a	a	a	a	a
a	a	a	a	partis
paas paags paaians paaisie paagies	paags paiga paiga paaisins paaisie paagies	paaisins	paaisins	paais
a	paais paais paais paaisins paaisie paaisins	a	a	a
a	a	a	a	paaisins paais paais
a	a	a	a	paais
a	a	a	a	paais
a	a	a	a	paais



Imperative.	Subjunctive Mood.		General.	Particp.
	Present.	Imperf.		
ri	ri	ri	ri	riens riens
riedi rieda 3d p. plu. riedant	rieda rieda rieda 3d p. plu. riedant	ri	ri	ri
ri	ri	ri	ri	riens riens
ri	ri	ri	ri	ri
ri	ri	ri	ri	ri
riens riens riens riens riens	riens riens riens riens riens	ri	ri	riens riens
ri	ri	ri	ri	riens
ri	ri	ri	ri	riens
ri	ri	ri	ri	riens
ri	ri	ri	ri	riens

Present of the Infinitive.	Indicative Mood.				
	Present.	Imperf.	Preterite.	Future.	Conditional.
<b>†</b> <b>CAPERE,</b> to have.	habeo habes habet habemus habetis habent	habeo	habui	habebis	haberem
<b>REGULARE,</b> or <b>REGERE,</b> to choose.	regulo, re- gis, post regis regulus regimini regis regimus, or regamus	regulus	reguli	regulus, reges, post.	regulus reges, post.
<b>REPERIRE,</b> to choose.	re	re	reperi, reperi, post.	re	re
<b>†</b> <b>REPERIRE,</b> to separate.	re	re	reperi	re	re
<b>REPERIRE,</b> to have.	re	re	reperi	re	re
<b>REPERIRE,</b> to have.	reperi reperi reperi reperi reperi reperi	reperi	reperi reperi reperi reperi reperi reperi	reperi	reperi
<b>†</b> <b>REPERIRE,</b> to have.	reperi, reperi or reperi reperi reperi, re reperi, or reperi reperi reperi, reperi reperi, or reperi	reperi	reperi	reperi reperi	reperi reperi

\* Preterite is regular; conditional, responsive are irregular.



Imperative.	Subjunctive Mood.		Gerund.	Particp.
	Present.	Imperf.		
aggere aggere aggere aggere aggere	aggere aggere aggere aggere aggere	"	"	"
aggere aggere, aggere aggere, aggere aggere, aggere aggere, aggere	aggere, aggere aggere, aggere aggere, aggere, post. aggere aggere, aggere aggere, aggere	aggere	aggere	aggere
"	"	"	"	"
"	"	"	"	aggere
"	"	"	"	aggere
aggere aggere aggere aggere aggere	aggere aggere aggere aggere aggere	aggere	aggere	aggere
aggere aggere, aggere aggere, aggere aggere, aggere aggere, aggere	aggere, aggere aggere, aggere aggere, aggere aggere, aggere aggere, aggere	"	"	"

Present of the Indicative	Indicative Mood.				
	Present.	Imper.	Future.	Future.	Conditional.
<b>ACCURARE,</b> <i>to accuse.</i>	accuso accus 3 <sup>d</sup> p. pl. accusant	accusare accusari 3 <sup>d</sup> p. pl. accusentur	"	"	"
<b>AGNOSCERE,</b> <i>to be aware of.</i>	agnosco nosci scire, scire agnoscent, etc. scire, poss. agnoscent	"	"	"	"
<b>AGNOSCI,</b> <i>to be known.</i>	"	"	"	"	"
<b>ASPICERE,</b> <i>to appear.</i>	"	"	aspiciet or aspicietur 3 <sup>d</sup> p. sng. aparet 3 <sup>d</sup> p. sng. aparet, or aparet 3 <sup>d</sup> p. plar. aparent, poss.	"	"
<b>ASPICERE,</b> <i>to appear.</i>	"	"	aspiciet	"	"
<b>SPICERE,</b> <i>to</i> <i>spring out.</i>	springo, sprin- git, pait. springo springam springent springent	"	springet	"	"
<b>STRIDERE,</b> <i>to</i> <i>be heard.</i>	"	"	stridet	"	"

\* The single tenses wanting, are supplied by participles and auxiliaries as, I was wroth,  *fui iratus*; I shall be wroth, *erit iratus*, etc.

Imperative.	Subjunctive Mood.		Gerund.	Particly.
	Present.	Imperf.		
aripi aripa aripiam aripiam	aripa aripa aripa aripiam <i>3d p. pl. aripiam</i>	a	a	a
a	aripia aripia aripia aripiam aripiam aripiam	a	a	aripia
a	a	a	a	aripia
a	a	a	a	aripiam aripiam aripiam, post.
a	a	a	a	aripiam aripiam post.
aripiam aripiam, aripiam aripiam aripiam aripiam, aripiam, post.	aripiam, aripiam aripiam, aripiam aripiam, aripiam, post. aripiam aripiam aripiam, or aripiam	a	a	aripiam
a	a	a	a	aripiam

Person of the Indicative.	Indicative Mood.				
	Present.	Imperf.	Preterite.	Future.	Conditional.
<b>arrogans,</b> to <i>arrog</i> .	ar	ar	arrod	ar	ar
<b>avallans,</b> <b>avallans,</b> <b>avallans,</b> to <i>pluck out</i> .	avalla, avallipol avalli avallane avalline avallane, avallane, or avallane	avallere	avalli avallane avalle avallane avallere	avallark	avallere
<b>avansans,</b> to <i>permeate</i> .	av	av	avadi	av	av
<b>avansans,</b> to <i>arise</i> .	av	av	av	av	av
<b>avansans,</b> to <i>rise</i> .	av	av	avadi	av	av
<b>avansans,</b> to <i>arise</i> .	avge avge avge avge avge	av	avge	avge	avge
<b>avansans,</b> to <i>arise</i> .	av	av	av	av	av
<b>avansans,</b> to <i>arise</i> .	av	av	avge	av	av

\* *Disruptive, disruptive, disruptive, disruptive, disruptive*, follow *avallere*; *avallere* makes the preterite *avalli*; the participle, *avallere*; in other parts it is regular.

[illegible]

† *Adapted from* *Business and Society*.

Present of the Indicative.	Indicative Mood.				
	Present.	Imper.	Present	Future.	Condi.
<b>trarre</b> , <b>trahere</b> , to draw.	trahō trahis, trahis trahit trahitis trahunt trahunt trahunt	trahere	trahat trahat trahat trahant trahant trahant	trahet	traheret
<b>vagare</b> , to be watch.	vagor, vagor vagas vagus vagitis vagitis vagitis	u	vadat	vadet	vaderet
<b>vagare</b> , to see.	vado, vago, or vagor vadi, u vadi vaditis vaditis vaditis vaditis, vago, vago, vago	u	vadi	vadet	vaderet
<b>videri</b> , to complete.	u	u	videt	u	u
<b>videri</b> , to live.	u	u	videt	videret or vivet	videret or vivet

\* *Anticipare, prevedere, rivivere* make the future in *di*, the conditional in *dre*; the other compounds of *videre*, in *di*, *dre*.

Imperative.	Subjunctive Mood.		Gerund.	Particp.
	Present.	Imperf.		
vedi, veggì vedgo vediamo, veggiamo vedete vedete	vedga vedga vedga vediamo, veggiamo vedate, veggiate vedete	vedessi vedessi	vedendo	vedite
vala valga, valga valiamo valate valgano, valgano	valga, valga valga, valga valga, valga valiamo valate valgano, valgano	valessi valessi	valendo	valute valute, post.
vada, va' vada, vada, veggia vadamo, veggiamo vadete vadano, veggano, veg- giano	vada, vada, veggia vada, vada, veggia vada, vada, veggia vadamo, veggiamo vadate, veggiate vadano, veggano, veg- giano	vadessi vadessi	vadendo veggendo	vadute vate
■	■	■	■	vate
■	■	■	■	vante vante





Imperative.	Subjunctive Mood.		Gerund.	Particp.
	Present.	Imperfl.		
■	■	■	■	■ ■ ■
■ ■ ■ 1st p. plur. ■	■ ■ ■ 1st p. plur. ■	■	■	■
■	■	■	■	■ ■
■	■	■	■	■
■	■	■	■	■
■ ■ ■ ■ ■ ■	■ ■ ■ ■ ■ ■	■	■	■ ■
■	■	■	■	■
■	■	■	■	■
■	■	■	■	■
■	■	■	■	■

Present of the Infinitive.	Indicative Mood.				
	Present.	Imperf.	Present.	Future.	Conditional.
<b>capere</b> , to know.	scire scis et, scire scipsum scire scitis	scis	scis	scies	scies
<b>scribere</b> , or <b>scribere</b> , to write.	scribere, scri- bis, scri- bit scribis scribit scribitis scribitis, or scribitis	scribis	scribis	scribis scribitis, scribitis, scribitis, scribitis, scribitis	scribis scribitis, scribitis, scribitis, scribitis, scribitis
<b>audire</b> , to hear.	scire	scis	scribis scribitis, scribitis	scies	scies
<b>videre</b> , to see.	scire	scis	scribis	scies	scies
<b>esse</b> , to be.	scire	scis	scribis	scies	scies
<b>procedere</b> , to go on.	procedere procedis procedis procedis procedis	procedis	procedis	procedis	procedis
<b>venire</b> , to come.	venire venis venis venis venis	venis	venis	venis	venis
<b>scire</b> , to know.	scire scis et, scire scipsum scire scitis	scis	scis	scies	scies

\* *Procedere* is regular; *discidere*, *rescindere* are irregular.

Imperative.	Subjunctive Mood.		Gerund.	Particp.
	Present.	Imperf.		
sappi sappia sappiamo sappiate sappiano	sappia sappia sappia sappiamo sappiate sappiano	a.	a.	a.
scegli scegli, sceglia scegliamo scegliate scegliano, sceglino	sceglia, sceglia sceglia, sceglia scegli, sceglia, scegli. scegliamo scegliate scegliano, sceglino	scegliam.	scegliendo	sceglie
a.	a.	a.	a.	a.
a.	a.	a.	a.	sciog.
a.	a.	a.	a.	scelga
scandi scanda scandiamo scandiate scandano	scanda scanda scanda scandiamo scandiate scandano	scandai	scandendo	scando
scelgi scelgi, sceggi scegliamo, sceggiamo scegliate sceglino, scegghino	scelga, sceggi scelga, sceggi scegliamo, sceggiamo scegliate sceglino, scegghino	a.	a.	a.

Present of the Infinitive	Indicative Mood.				
	Present.	Imperf.	Preterit.	Future.	Conditional.
<b>sursum,</b> to creep.	creps crepi crepat 3 <sup>d</sup> p. pl. crepant	crepans crepans crepans 3 <sup>d</sup> p. pl. crepantur	a	a	a
<b>supinus,</b> to be weak.	supino supi supit, and supinus, su- pinus, post. supino	a	a	a	a
<b>suscipere,</b> to receive.	a	a	a	a	a
<b>suspensum,</b> to suspend.	a	a	suspendo or suspendo 3 <sup>d</sup> p. sing. suspens 3 <sup>d</sup> p. sing. suspens, or suspend 3 <sup>d</sup> p. plur. suspensus, post.	a	a
<b>suspirare,</b> to sigh.	a	a	suspiro	a	a
<b>suspirare,</b> a to sigh/sigh	suspiro, sus- piro, post. suspiro suspiro suspirans suspirans suspirans	a	suspiro	a	a
<b>sustinere,</b> sustinere, to hold.	a	a	sustineo	a	a

\* The simple tense writings, are supplied by particles and auxiliary: *am, I am, erat, I was, erit, I shall be, etc.*





[illegible]

† *Sargassum inflatum* *Sargassum*.

Present of the Indicative.	Indicative Mood.				
	Present.	Imperf.	Preterite.	Futur.	Conditi.
<b>trarre</b> , <b>trassero</b> , to draw.	traggo trai, traggi trae, tragg trajono, traggiamo trarte traggono, tranno	trave	traxi traxisti traxit traximus traxistis traxerunt	trahere	traherem
<b>vallere</b> , to descend.	vulgo, vulgo vili vale valerem valere vulgus, vulgum	■	vexi	vareb	vareb
<b>vassere</b> , to see.	vado, veggio, or veggio vedi, ve vode vediamo, veggiamo vedete vedono, veg- gono, veg- gono	■	vixi	videb	videb
<b>vassere</b> , to compute.	■	■	vixi	■	■
<b>vivere</b> , to live.	■	■	vixi	viveb or vivere	viveret or vivere

\* *Attendere, prevedere, rivivere* make the futur in *der*, the conditional in *deret*: the other compounds of *vivere*, in *er*, *erit*.



Imperative.	Subjunctive Mood.		Gerund.	Particp.
	Present.	Imperf.		
trai, traggi traggas traggano, traggiamo trasse traggas	traggas traggas traggas traggano, traggiamo traggas, traggas traggas	trasse	trassendo	tratto
tagli taglia, taglia tagliamo tagliate tagliano, tagliano	taglia, taglia tagli, taglia tagli, taglia tagliamo tagliate tagliano, tagliano	"	"	tagliato tagliato, past.
vedi, vi' veda, veda, veggia vediamo, veggiamo vedete vedano, veggano, veggano	veda, veda, veggia veda, veda, veggia veda, veda, veggia vediamo, veggiamo vedete, veggiate vedano, veggano, veggano	"	vedendo veggendo	veduto visto
"	"	"	"	visto
"	"	"	"	visto visto

Present of the Indicators	Indicative Mood.				
	Present.	Imperf.	Preterite.	Future.	Conditional.
†VOLARE, to fly.	volo, vol- avi, vol- avit volabam volabatis volabo	a	vola- visti	volam	volarem
VOLARE, to turn.	a	a	vola-	a	a
†VOLVERE, to turn.	a	a	a	a	a

\* *Volat* is the proper preterite of *volare*, but has been sometimes used in poetry for that of *volvere*.

Imperative	Subjunctive Mood.		Ground.	Particip.
	Present.	Imperf.		
2	coglis coglis coglis cogliam cogliam cogliam	2	2	2
2	2	2	2	rele
2	2	2	2	rele

2 *divelare*, *divelare*, make the participle *divelare*, *divelare*: *divelare*, *divelare*, *divelare*, *divelare*, *divelare*, *divelare*, make *divelare*, *divelare*, *divelare*.



## OF THE THIRD CONJUGATION.

Imperative.	Subjunctive Mood.		Gerund.	Particp.
	Present.	Imperf.		
appareat appareant, appare apparuit apparuerit apparuerint, appareant	appareat, appare appareant apparuit, appare apparuerit apparuerint, appareant	a	a	apparito apparitus
aperi	aperi	a	a	aperito
ardet ardent a	ardet ardent ardet a	a	a	a
ardens ardens	ardens ardens	a	a	a
arret, arretet	arret, arretet	a	a	a
belli belli bellum bellum bellum	belli belli bellum bellum bellum	a	a	a
convert, convertet	convert, convertet	a	a	convertito convertitus

Form of the Infinitive.	Indicative Mood.				
	Present.	Imper.	Preterit.	Future.	Condit.
<b>CONSTRUERE,</b> or <b>*CONSTRUERE,</b> to construct.	construere or construo	■	construxi construxi construxi	■	■
<b>DECERE,</b> to say.	decere decere, de' decere decere decere	decere	decui decui decui decui decui	decere	decere
<b>DECIPIERE,</b> to depart.	decipere	■	■	■	■
<b>DECIPIERE,</b> to fill.	■	decipere	cepit	decipere	decipere
<b>DECURERE,</b> to exhaust.	decurere	■	■	■	■
<b>DEGERE,</b> to live.	degere	■	■	■	■
<b>DEGERE,</b> to go.	1st p. pl. gessero 2d p. pl. gesset	■	■	■	■
<b>IRE,</b> to go.	2d p. pl. ite	1st p. sin. ire 2d p. sin. ire 3d p. pl. irent	2d p. sin. ite 3d p. pl. ire, ite	1st p. pl. iremus 2d p. pl. iretis 3p p. pl. irent	3d p. pl. irent

\* Construere, destruere are preferred to construere, destruere.

† Decipere, to fill; decipere, to nullify; are both regularly declined in the second conjugation.

Imperative.	Subjunctive Mood.		Gerund.	Participle.
	Present.	Imperf.		
construam construat	construam construas	■	■	construens construens construens construens
dic dicam dicamus dicis dicatis	dicam dicas dicam dicamus dicatis dicatis	dicam	dicens	dicens dicens, part.
dicamur	dicamur	■	■	dicamur dicamur
■	■	amplam	■	amplam
examinem	examinem	■	■	examinans examinans
faciam	faciam	■	■	■
let p. pl. gaudeo let p. pl. gaude	let p. pl. gaudeo let p. pl. gaude	■	■	■
let p. pl. sit	■	■	■	■

<sup>11</sup> Gove, where defective, may be supplied by *audere*.

Present of the Infinitive.	Indicative Mood.				
	Present.	Imper.	Future.	Future.	Conditional.
<b>MORERE</b> , to stir.	morere, mori moror moror moror moror moror moror	a	a	moror or morior	moror or morior
<b>MORRERE</b> , to follow.	morrere morrer, porr.	a	a	a	a
<b>OFFERERE</b> , or <b>OFFERRE</b> , to offer.	offerere, of- fero	offerere or offerre	offerere offerre or offerre	offerere or offerre	offerere or offerre
<b>OFFICERE</b> , to small work.	a	officere officere officere officere officere	a	a	a
<b>PROFICERE</b> , to prosper.	proficere	a	proficere or proficere	a	a
<b>SALIRE</b> , to go up, to ascend.	salire, salire salire, salire salire salire salire salire	a	salire or salire	a	a
<b>SCHERERE</b> , to deride.	scherere, scherere	a	a	a	a

\* *Salire*, being an inflexion of *salire*, to sit, is used for *salire*, to go up.



Imperative.	Subjunctive Mood.		Gerund.	Particp.
	Present.	Imperf.		
vocat vocati, vocati vocantes, vocantes vocata, vocata vocatus, vocatus	vocat, vocat vocatis, vocatis vocati, vocati vocantes, vocantes vocata, vocata vocatus, vocatus	vocat vocat vocat vocat vocat vocat	vocat vocat vocat vocat vocat vocat	vocat vocat vocat vocat vocat vocat
magglat maggi, post.	magglat maggi, post.	magglat maggi, post.	magglat maggi, post.	magglat maggi, post.
offerat, offer offerat, offer	offerat, offer offerat, offer	offerat offerat	offerat offerat	offerat offerat
offerat offerat	offerat offerat	offerat offerat	offerat offerat	offerat offerat
profectat profectat	profectat profectat	profectat profectat	profectat profectat	profectat profectat
solat, solat solat, solat solat solat solat, solat	solat, solat solat, solat solat, solat solat solat, solat solat, solat	solat solat solat solat solat solat	solat solat solat solat solat solat	solat solat solat solat solat solat
solat, solat solat, solat	solat, solat solat, solat	solat solat	solat solat	solat solat

Present of the Infinitive	Indicative Mood.				
	Present.	Imperf.	Perfect.	Future.	Conditional.
<b>* require,</b> <i>to follow.</i>	requir, requir requir, requir requirere requirere, de- putare	"	"	"	"
<b>supplicare,</b> <i>to beseech.</i>	supplicare	"	"	"	"
<b>+ videri,</b> <i>to seem.</i>	vid vid vid videtur videtur	"	"	"	"
<b>+ videri,</b> <i>to seem.</i>	videt, videt videt videtur videtur videtur, re- guntur, p reguntur, p	"	videt	videt	videtur
<b>+ videri,</b> <i>to go out.</i>	videt videt videt videtur videtur	"	"	"	"

\* Its compounds, *requirere*, etc. are conjugated both irregularly, like *requirere*, and regularly, like *fluere*: this latter mode is preferable.

[illegible]

## IRREGULAR VERBS

OF THE SECOND CONJUGATION.

These verbs, though numerous, as the foregoing tables have shown, may be considerably reduced as to variety, by observing that, amongst many of them, there is uniformity in their irregularity, so that they may be classed according to rules; of which the most general are these four.

I. Such of them as have the first person of the indicative present in *ggo*, change the *gg* into *ss* in the preterite, and into *tt* in the participle, as in the following:—

Present Tense.	Preterite.	Participle.
Traggo	trassi	tratto
Eleggo	elsi	eletto
Reggo	ressi	retto
Alliggo	allesi	alitto
Configgo	confessi	confitto
Trafiggo	trafessi	trafitto
Straggo	strassi	stratto
Distruggo	distrassi	distratto

Some few deviate a little from this uniformity.

Figgo	fessi	fatto, and <i>fuso</i>
Alliggo	allesi	aliso

The following, though not exactly constructed like the preceding, preserve the analogy of their mode of variation:—

Present Tense.	Preterite.	Participle.
Dico	disi	detto
Guoco	cosi	cotto
Adduco	addussi	addotto
Conduco	condussi	condotto
Induco	indussi	indotto
Introduco	introdussi	introdotta
Riduco	ridussi	ridotto
Scrivo	scrissi	scritto
Imprimo	impressi	impresso
Esprimo	espressi	espresso
Opprimo	oppressi	oppresso
Reprimo	repressi	represso
Muovo	mossi	mosso
Scuoto	scossi	scosso
Riscuoto	riscossi	riscosso
Percuoto	percorsi	percosso
Concedo	concessi	{ concessio, and conceduto
Vivo	vissi	{ vissuto, and vivuto

II. Such verbs as have the first persons of the indicative present in *do*, (with a vowel before *d*;) make the preterite in *si*, and the participle in *so*:—

Present Tense.	Preterite.	Participle.
Persuado	persuasi	persuasus
Assido	assisi	assidus
Conquido	conquisi	conquissus
Divido	divisi	divisus
Recido	recisi	recisus
Uccido	uccisi	uccisus
Rido	risi	risus
Rodo	rosi	rosus
Chiudo	chiusi	chiusus
Intrudo	intrusi	intrusus

*Deviation in the Participle.*

Chiedo	chiesi	chiesto
--------	--------	---------

III. Those which have the first person of that tense in *endo*, make the preterite in *si*, and the participle in *so*, dropping the *n*.—

Present Tense.	Preterite.	Participle.
Accendo	accesi	acceso
Ascendo	ascersi	ascenso
Apprendo	appresi	appreso
Tendo	tesi	teso
Stendo	stesi	steso
Attendo	attesi	atteso
Contendo	contesi	conteso
Intendo	intesi	inteso
Difendo	difesi	difeso
Offendo	offesi	offeso

Present Tense.	Present Participle.	Participle.
Spendo	spesi	speso
Sospendo	sospesi	sospeso
Prendo	presi	preso
Riprendo	ripresi	ripreso
Spando	spasi	spaso, and spanto

Those in *ondo* have the same formations, with little difference:—

Present Tense.	Present Participle.	Participle.
Fondo	fusi	fuso
Rifondo	rifusi	rifuso
Profondo	profusi	profuso
Confondo	confusi	confuso

*Deviations in the Participle.*

Nascondo	nascoi	{ nascoso, and nascosto
Rispondo	risposi	risposto

The following may be added as analogous:—

Pongo	posi	posto
Metto	mihi	metto
Prometto	promisi	promesso
Commetto	commisi	commesso

So other compounds of *metto*: *ammetto*, *dimetto*, *frammetto*, *intrometto*, *permetto*, *rimetto*, *scommetto*, *spremetto*, *trasmetto*, &c.

IV. Verbs having one of these three liquids, *l, n, r*, before the last syllable in that person and tense, make the preterite in *si*, and the participle in *to*, retaining such liquid:—

Present Tense.	Preterite.	Participle.
Scelgo	scelsi	scelto
Direlgo	direlsi	dirolto
Colgo	coldi	colto
Scioldgo	scioldsi	sciolto
Tolgo	tolsi	tolto
Volgo	volsi	volto
Rivolgo	rivolsi	rivotto
Frango	fransi	franto
Piango	piansi	pianto
Spengo	spensi	spento
Cingo	cinsi	cinto
Dipingo	dipinsi	dipinto
Fingo	finsi	finto
Spingo	spinsi	spinto
Sospingo	sospinsi	sospinto
Tingo	tinsi	tinto
Distinguo	distinsi	distinto
Estinguo	estinsi	estinto
Giango	giansi	gianto
Ungo	unsi	unto
Mungo	munsi	munto
Pungo	puansi	punto



Some few in *no* take this formation:—

Consumo	consunsi	consunto
Presumo	presunsi	presunto

So *assumo*, *desumo*, *riassumo*.

Present Tense.	Preterite.	Participle
Torco	torai	torto
Accorco	accorai	accorto
Scorco	scorsi	scorto
Porco	porai	porta
Sorco	sorai	sorto
Surco	surai	sorto

The following are exceptions with regard to the participle:—

Ardo	arsi	arso
Mordo	morsi	morso
Spargo	sparsi	sperso
Aspergo	asperai	asperso
Corro	corsi	corso
Ricorro	ricorsi	ricorso
Stringo	strinsi	stretto
Dolgo	dolui	doluto
Perdo <i>has</i>	{ persi perdei	perso and perduto

(which two last are preferable.)

*Felice Simon*

Exceptions both in preterite and participle:—

Rimango	rimasi	rimasto
Pongo	posi	posto
Tengo	tenni	tenuto

(and their compounds in like manner.)

Other variations of these verbs being rather peculiar than general, any reduction of them to rules would require much minuteness, and appear too complicated to be of adequate benefit: the student may therefore be referred to the Tables where they are exposed, and to use, as the better mode of becoming familiar with them.

## LESSON XIX.

CONTINUED.

### PERSONS OF VERBS.

1. A verb is governed by its nominative with regard to number and person: as,

Francis goes out; *Francesco esce.*

The pupils went out; *gli scolari uscirano.*

2. When there are more nominatives than one agreeing in person, whether in the singular or plural, the verb is put in the plural of that person:

The mason and shoemaker cannot come:

*Il muratore ed il calzolaio non possono venire.*

The nominatives here being both of the third person singular, the verb is therefore put in the third person plural.

3. But if the several nominatives are of different persons, the verb is then put either in the first or second person plural; in the first, if one of the nominatives should be of the first person; in the second, if one of them should be of the second person, and no one of the first: this being the established order of all languages:

You and I shall go; *voi ed io andremo.*

He and I shall go; *egli ed io andremo.*

You and they will go; *voi ed egli andranno.*

4. When the nominative is a noun singular collective, as army, *esercito*; crowd, *folla*; mob, *plebe*; the verb is generally put in the singular in Italian:

The people of this country are hospitable;

*Il popolo di questo paese è ospitale.*

5. The infinitive mood is used in Italian instead of the second person singular of the imperative, with a negative, but never without: as,

Eat not thou meat; *non mangiar carne;*

being an elliptical mode in which is understood, *ti comando, ti prego, ti esorto, or ti consiglio, di non mangiar carne.*

## INDICATIVE MOOD.

1. A progressive or continued act, expressed in English by the verb *to be* and participle in *ing*, is expressed in Italian by the verbs *stare*, or *andare*, with the gerund: as,

*Io sto scrivendo*; I am writing.

*Io sto leggendo*; I am reading.

*Io vo cercando*; I am looking for.

*Io stava leggendo, io andava cercando*;

I was reading, I was looking for.

If the act implies motion, *andare* is most properly used, and *stare* if it does not, as in the examples given.

2. The imperfect implies continuance or reiteration of action; therefore whenever the verb in English may be turned into *was*, and the participle in *ing*, or into *used*, it is to be rendered by the imperfect tense in Italian: thus, if, without altering the meaning, *I looked for* may be changed into *I was looking for*, or *used to look for*, it may be rendered *Io cercava*.

For the same reasons, in speaking of moral qualities of persons, or properties of things no longer existing, the imperfect is used, when the continuance of their existence at the time spoken of is considered:

*Cesare era clemente*; Caesar was merciful.

*Cartagine era una città ricca, ed aveva  
venti tre miglia di circuito;*

Carthage was a rich city, and had twenty  
three miles in circumference.

But when it is intended to indicate their non-existence in our own days, the preterite must be used:

*Cesare fu gran guerriero;*

Cæsar was a great warrior.

3. The preterite (which is also termed the simple perfect or definite) expresses an action done at a determinate time, or time beyond a particular period:

*Deanti ieri vi scrissi;*

I wrote to you the day before yesterday.

*Il ratto d'Elena fu cagione dell'assedio di  
Troja;*

The rape of Helen was the cause of the siege  
of Troy.

4. The compound of the present signifies an action done at an indeterminate time, or within a period not finished:

*Io l'ho veduto oggi, questo mese, questo  
anno;*

I have seen him to-day, this month, this  
year.

*Avete veduto il mio caro figlio,*

Have you seen my dear son?

5. The compound of the preterite is used after the conjunctions *come*, as; *subito che*, as soon as; *appena che*, hardly; *quando*, when; *dopo che*, after:

*Dopo che ebbe parlato*; after he had spoken.

6. In English, it is common for a verb referring to a future time to be in the present, or compound of the present tense, preceded by one of these conjunctions; but in Italian it is put into the future tense simple or compound:

*Se verrete, cencheremo più per tempo*;

If you come, we shall sup earlier.

*Quando avrò finito di scrivere, vi ascolterò*;

When I have done writing I shall listen to you.

*Lo farò se potrò*; I will do it if I am able.

7. The Italians commonly use the compound of the future with the adverb *forse*, perhaps, and with verbs denoting uncertainty, as *sperare*, to hope; *credere*, to believe; when the English make use of the compound of the present: as,

*Forse gli avrà detto di non uscire*;

Perhaps he has told him not to go out.

*Credo che sarà arrivato*; I think he is arrived.

8. *Do*, *did*, etc. used as auxiliaries, are not expressed in Italian: as,

I do write; *scrivo*

He does not write; *non iscrive*.

9. The compound of the conditional is often used in Italian when, with greater propriety, the simple tense is used in English: as in the following examples,

*Lo spirito predisse che Cesare avrebbe vinto;*  
The spirit predicted that Cæsar would van-  
quish.

10. By a poetical license which has grown into general use, the simple imperfect indicative is employed in Italian instead of the compound of other tenses, in instances like the following:

*Se non era sua madre, forse non lo prende-  
va, (instead of non fosse stata, and non  
l'avrebbe preso.)*

If it had not been for her mother perhaps she  
would not have taken it: (which, by a simi-  
lar license, might be rendered, she *had not*  
*taken*.)

11. The tenses of the indicative are very com-  
monly used in English when those of the subju-  
nitive are required in Italian, and other languages;  
namely, in verb subjuncted to other verbs, and  
expressing a contingency or uncertainty: as,

I fear he will come; *temo che venga*.

I fear he has lost much money;

*Temo che abbia perduto molti quattrini.*

## LESSON XX.

## SUBJUNCTIVE MOOD.

1. Verbs expressing *doubt, surprise, fear, desire, will, permission, command, suspicion, entreaty*, require the following verb to be in the *subjunctive mood*, when the subjects (that is, the *nominatives*) of the two verbs refer to different persons: as,

*Desidero che venga* ; I wish he may come.

But when the subject of both verbs is the same, the second is put in the infinitive:

*Desidero morire* ; I wish to die.

2. The tense of the verb in the subjunctive must conform to that of the preceding verb in the indicative: when this first verb is in the present or the future, it requires the subjunctive verb to be in the simple present tense, if a future time or act be signified; and to be in the compound of the present, if a past time or act:

*Temo che venga* ; I fear he may come.

*Bramerò sempre ch'egli viva* ;

I shall always wish that he may live.

*Temo che abbia perduto molti quattrini* ;

I fear he may have lost much money.

*Non so che voi l'abbiate inteso* ;

I know not whether you may have heard it.



3. When this first verb is in one of the past tenses, or in the conditional, then the subjunctive verb must be in the imperfect simple or compound, according as it refers to the future or the past:

*Temevo, temei, temerei, che venisse;—che fosse venuto;—*

I was fearing, I feared, I should fear, that he might come;—that he was come.

4. <i>Bisognare,</i>	}	to be needful to be necessary
<i>Essere necessario,</i>		
<i>Occorrere,</i>		
<i>Essere expediente,</i>		to be expedient
<i>Essere meglio,</i>		to be better
<i>Essere possibile</i>		to be possible
<i>Essere impossibile</i>		to be impossible
<i>Essere giusto, ingiusto,</i>	}	to be just, unjust, good, probable
<i>sto, buono, probabile,</i>		

require the following verb to be in the subjunctive mood in Italian, with *che*, when a noun or pronoun intervenes, however expressed in English:

It is better for you to speak;

*È meglio che voi parliate.*

It is better for him to go away;

*È meglio ch'egli sene vada.*

I must go	} are ex- pressed	<i>bisogna che io vada</i>
Thou must go		<i>bisogna che tu vada</i>
He must go		<i>bisogna ch'egli vada</i>
We must go		<i>bisogna che noi andiamo</i>
You must go		<i>bisogna che voi andiate</i>
They must go		<i>bisogna ch'eglino vadano</i>

5. *Credere*, in the tense of absolute conviction or firm persuasion, admits the verb that follows it to be in the *indicative mood*; the subjunctive being required only when it means to *fancy*, or *suspect*.

*Io credo che vi è un Dio;*

I believe there is a God.

*Credo che sia ammalato;*

I believe, *that is*, I suspect he is sick.

6. *Chi*, *alcuno*, *nessuno*, *veruno*, *nissuno*, *nulla*, *alcuno*, in a phrase of negation, condition, doubt, or desire, and followed by a relative, require the second verb of the sentence to be in the *subjunctive*:

*Non vi è alcuno che mi conosca;*

There is nobody that knows me.

*Se vi è alcuno che mi conosca;*

If there should be any body that knows me.

*Vi è alcuno che mi conosca?*

Is there any body who knows me?

*Desidero che vi sia alcuno che mi conosca;*

I wish there may be somebody who knows me.

7. *Che*, when it follows *chicchessia*, *checcber-sia*, *checcchè*, requires the following verb in the subjunctive: as,

*Checcchessia che diciate;*  
Whatever you may say.  
*Di chicchessia che parliate;*  
Of whosoever you may speak.

8. *FFho*, *whom*, *which*, *that*, when carrying with them an idea of *promise*, or *condition*, require the subjunctive in Italian: as,

Send me a man who is faithful;  
*Mandatemi un uomo che sia fedele.*

9. *However* and *whatever*, expressing, not what is, but what may be, require the subjunctive (†); and the mode of rendering them in Italian may be noted as one of the idioms of the language:

*Per poco che sia*; however little there be.

*Per potere che abbia*; whatever power he may have:

(that is, *per poco che può o possa essere*; *per potere che può o possa avere*.)

10. The subjunctive is also used after a superlative:

*Il più ricco che io conosca;*  
The richest man I know.

(†) Called by some grammarians the *pretérito* in this sense.

11. In Italian, as in other languages, there are particular conjunctions which govern the *subjunctive*; for these we refer to that part of speech.

## LESSON XXI.

### INFINITIVE MOOD.

1. Some verbs govern a following verb in the infinitive mood, without a preposition; after other verbs, a preposition is required with the infinitive.

2. Infinitives following or depending upon *dovere*, to be incumbent; *fare*, to do; *potere*, to be able; *bisognare*, to need; *volere*, to be willing; *vedere*, to see; *udire*, to hear; *sentire*, to feel; and similar verbs, as, *mirare*, to behold; *guardare*, to look; *ascoltare*, to listen; *intendere*, to understand; etc. take no preposition: as,  
*Io debbo parlarvi*; I ought to speak to you.

3. They do not require one after *lasciare*, when it means *to allow*, *to permit*: as,

*Lasciatemi parlare*; allow me to speak.

But when it means *to leave off*, they take the preposition *di*: as,

*Egli non lasciò di parlare*;

He did not leave off speaking.

4. They do not require one after *sapere*, when it means *to be able, to be skilled, to know how*: as,

*Io so leggere e scrivere;*

I know how to read and write.

But when *sapere* means simply *to know*, the infinitive which follows it takes or rejects a preposition according to the next rule.

5. An infinitive after *sapere*, (in the sense last mentioned,) *credere, conoscere, dire, narrare, provare, affermare, negare*, and some others, take *di*, if it has a reference to the subject or nominative of such preceding verb, and if to a different subject, does not take a preposition: as,

*Io nego d'averlo fatto;*

I deny having done it (myself).

*Io nego averlo fatto il padrone;*

I deny that the master has done it.

*Io so d'essere innocente;*

I know (myself) to be innocent.

*Io so essere voi innocente;*

I know you to be innocent:

which may be equally expressed—*io so che sono innocente—io so che voi siete innocente*—and so of the rest.

6. An infinitive with a verb expressing an affection of the mind, as *desiderare*, to desire,

*piacere*, to please; *godere*, to enjoy; *sperare*, to hope; *temere*, to fear; *increscere*, to regret; *vergognarsi*, to be ashamed, etc. takes *di* before it: as,

*Tento di dispiacervi;*

I am afraid to displease you.

7. Infinitives after the following verbs take *di*:—

<i>Accadere</i>	<i>to happen</i>	<i>Giudicare</i>	<i>to judge</i>
<i>Accennare</i>	<i>to beckon</i>	<i>Gloriarsi</i>	<i>to glory in</i>
<i>Accordare</i>	<i>to grant</i>	<i>Guardarsi</i>	<i>to mind</i>
<i>Ammonire</i>	<i>to warn</i>	<i>Immagi-</i>	<i>to imagine</i>
	<i>to admonish</i>	<i>uarsi</i>	
<i>Astenersi</i>	<i>to refrain</i>	<i>Impedire</i>	<i>to hinder</i>
<i>Avvertire</i>	<i>to warn</i>	<i>Imporre</i>	<i>to bid</i>
<i>Cessare</i>	<i>to cease</i>	<i>Ingegnerai</i>	<i>to strive</i>
<i>Curarsi</i>	<i>to care</i>	<i>Intendere</i>	<i>to intend</i>
<i>Comandare</i>	<i>to command</i>	<i>Lusingarsi</i>	<i>to flatter</i>
<i>Concedere</i>	<i>to grant</i>		<i>one's self</i>
<i>Concludere</i>	<i>to conclude</i>	<i>Mancare</i>	<i>to fail</i>
<i>Convenire</i>	<i>to agree</i>	<i>Meditare</i>	<i>to meditate</i>
<i>Dignarsi</i>	<i>to dign</i>	<i>Minacciare</i>	<i>to menace</i>
<i>Dimandare</i>	<i>to ask</i>	<i>Mostrare</i>	<i>to show</i>
<i>Dimenticarsi</i>	<i>to forget</i>	<i>Osnare</i>	<i>to dare</i>
		<i>Parere</i>	<i>to appear</i>
<i>Dubitare</i>	<i>to doubt</i>	<i>Pentirsi</i>	<i>to repent</i>
<i>Evitare</i>	<i>to avoid</i>	<i>Permettere</i>	<i>to permit</i>
<i>Favere</i>	<i>to favor</i>	<i>Presumere</i>	<i>to presume</i>
<i>Figere</i>	<i>to pretend</i>	<i>Proteudere</i>	<i>to pretend</i>
	<i>to feign</i>	<i>Procurare</i>	<i>to endeavour</i>
<i>Finire</i>	<i>to finish</i>	<i>Proibere</i>	<i>to prohibit</i>
<i>Fixare</i>	<i>to fix</i>	<i>Proporre</i>	<i>to propose</i>

Riconoscere	{ to acknow- ledge	Scommettere	to wager
Ricordarsi	to remember	Sconsigliare	to dissuade
Rimproverare	to reprove	Scordarsi	to forget
Rinfacciare	to reproach	Scuolare	to scum
Ringraziare	to thank	Sostenere	to sustain
Scegliere	to choose	Sorvenirsi	to recollect
		Tentare	to try

8. After verbs of motion, whether real, as *andare*, to go; *venire*, to come; or figurative, as *eccitare*, to excite; *adescare*, to entice; *animare*, to animate; *indurre*, to induce; infinitives take the preposition *a*: as,

*Fado a trovarlo*; I go to find him.

*Perchè m' eccitate a parlare?*

Why do you excite me to speak?

To this rule may be added

Agevolare	to facilitate	Costringere	to constrain
Ajutare	to aid	Inseguire	to track
Assistere	to assist	Metterci	to put one's self
Applicarsi	{ to apply one's self	Occuparsi	{ to occupy one's self
Aspirare	to aspire	Esuscire	to succeed
Avvezzare	to accustom	Stallare	{ to delay, to labour hard
Cominciare	to begin		
Condannare	to condemn		
Consacrare	to consecrate	Tendere	{ to tend to aim at
Consentire	to consent		

9. After other verbs, infinitives take indifferently *di* or *a*: viz.

Consigliare	to advise	Offerirsi	to offer one's self
Esortare	to exhort	Pensare	to think
Esser so- lito	to be accustomed	Persuadere	to intend
Obbligare	to oblige.	Supplicare	to persuade
			to supplicate

*Io mi offero a guidarvi di notte e di giorno;*

*I offer myself to guide you by night and by day.*

*Si offerì di difenderla da ogni pericolo;*

*He offered himself to defend her from every  
peril.*

*Per qual ragione mi consigliate di stare zitto?*

*For what reason do you advise me to be quiet?*

*Io vi consiglio a farlo; I advise you to do it.*

10. *Essere* and *stare* require *a* before the following infinitive of which they express a progression or continuance of action: as,

*Io sono a cenare, or io sto a cenare;*

*I am supping.*

11. *Avere* requires ~~non~~ *da* before the next infinitive: as,

*Vei avete molto ~~affare~~ da fare;*

*You have a great deal to do.*

12. *Dare* requires ~~non~~ *da*: as,

*Veì mi date ~~di~~ credere molte cose;*

*You make me believe a great many things.*

*Datemi da bere; give me something to drink.*



13. A verb in the infinitive mood in Italian, with the article prefixed, is employed in the nature of a substantive, in the same manner as the participle present in English; but it is to be observed that the former preserves so much of its nature as a verb, that as such it can always govern a noun in the sentence, which the latter cannot:

*Il vincere sarebbe difficile, e più difficile il conservare le cose vinte;*

The conquering would be difficult, and more difficult the preserving of the things conquered.

In this instance, *il vincere*, being substantively used, stands as the nominative to *sarebbe*; *il conservare*, which is also substantively used, and is the nominative to *sarebbe* understood, governs the accusative case by virtue of its nature as a verb.

*Il sollevare i poveri è un'opera da buon Cristiano;*

The relieving of the poor is a work for a good Christian.

*La fama dell'approssimarsi l'esercito Francese;*

The news of the approaching of the French army.

Here *approssimarsi* takes the genitive as a sub-

stantive governed by a preceding noun, while, as a verb, it governs an accusative of a noun coming after it.

14. The article used with these infinitives is always the masculine, subject to the same rules as when used with nouns: example,

*Più giova lo spaventarlo e il molestarlo che  
l'affaticarsi per mitigarlo.*

The terrifying and molesting of him profits  
more than the fatiguing of one's self to miti-  
gate him.

15. The infinitive mood, with a preposition, is generally used in Italian, where the participle present is used in English:

*L'ora di mangiare;* the hour for eating.

*Dopo aver letto;* after having read.

*Desideroso di compiacergli;*

Desirous of gratifying him.

*Per farlo, per averlo fatto;*

For doing it, for having done it.

*Ella veniva da veggiare (1) con una vicina;*

She came from watching with a neighbour.

*Spese in fabbricare;* he spent in fabricating.

*Senza sapere;* without knowing.

16. An infinitive governed by the preposition *da* commonly takes a passive sense:

(1) To gaze.

Note. Same

*Non era da dubitare*; it was not to be doubted.

*Non è da credere*; it is not to be believed.

*Non ne son io da riprendere*; ma ella;  
I am not to be reprehended for it, but she.

17. Infinitives in Italian are governed by an accusative expressed or understood, as in the Latin language:

*Dicendo, se il palafreno aver vinto*;

Saying, that he had won the palfrey.

*Rispondeva, non dover dubitare*;

He answered, that he ought not to doubt.

*Ma Enrico subito disse, importare poco*;

But Henry suddenly said, that it imported little.

18. These infinitives are also employed by Italian writers, after the Latin manner, at the beginning of each clause of a statement; detailing what has been spoken or conceived:

*Consideravano il re essere poco capace—*;

*aggiungerai la carestia de'danari—*; *renderai certa—*; etc.

They considered that the king was little capable—; that the scarcity of money was to be added—; that they were to make sure—etc.

## LESSON XXII.

## GERUND.

1. It is used absolutely (that is, without being governed by another word), but having reference to some subject or nominative preceding:

*Egli mandò pregando; he sent, praying.*  
*Sono stato camminando in gran pericolo;*  
 I have been in great peril going.  
*Il ladro, udendo strepito, fuggì;*  
 The thief, hearing a noise, fled.  
*Egli, udendo la mia osservazione, disse;*  
 Hearing my observation, he said.

2. It is often connected with a separate subject or nominative, which is always placed after it in Italian, and before it in English:

*Noi, udendo il popolo, dichiarammo;*  
 The people hearing, we declared.  
*Io, dormendo egli, aprii la porta;*  
 He sleeping, I opened the door.

3. It governs words dependent on it like any other inflexion of the verb from which it is derived:

*Accusative—Confortandolo; comforting him.*  
*Il quale, riconoscendola; who, recognising her.*

*Chiamando il nome di Giovan Galeazzo,  
e alzando le sue bandiere;*

Proclaiming the name of John Galeazzo, and  
raising his banners.

*Genitive—Ricordandosi delle ingiurie che gli  
aveva fatte;*

Recollecting the injuries that he had done  
him.

*Dative—Restandogli;* remaining to him.

*Non attendendo al parere d'Alfonso;*

Not attending to the opinion of Alfonso.

*Indicative Mood—Affirmando che era tra-  
dito.*

Affirming that he was betrayed.

*Subjunctive—Il Papa, desiderando che i Ve-  
neziani facessero il medesimo;*

The Pope, desiring that the Venetians  
should do the same.

*Infinitive—Stimando importare assai;*

Deeming it to import much.

*Non potendo o non volendo andare;*

Being unable or unwilling to go.

4. The gerunds of the auxiliary verbs *avere* and *essere* are often elegantly omitted, and the participles belonging to them used alone, (in the nature of the Latin ablative absolute,) followed by a noun or pronoun of which they take the number and gender:

*Ciò detto, parti,* (instead of *avendo ciò detto*);  
That said, he departed, (instead of having  
said that).

*Finita la pioggia,* (instead of *essendo finita  
la pioggia*);

The rain having ceased.

### PARTICIPLE.

5. The participle of a verb having *avere* for auxiliary may be used absolutely, that is, unvaried; or may agree with the accusative connected with it: —

*Egli ci ha veduto veduti;* he has seen us.

*Ecco i datteri che ho colti colti;*

Here are the dates that I have gathered.

*Ho già mangiato ~~o mangiato~~ le uvine, che  
voi m'avevate ~~mandato~~ o mandate;*

I have already eaten the plums which you had  
sent me.

6. The participle of a verb conjugated with *essere* for its auxiliary always agrees with its nominative:

*Ella è stimata da tutti;* she is esteemed  
by all.

*Noi ci siamo pentiti;* we have repented.

*Elleno sono cadute nelle mani del tiranno;*  
They have fallen into the tyrant's hands.

7. An English participle in the accusative, governed by a verb, is rendered in Italian by the infinitive mood:

*Io sento cantare*; I hear him singing.

*Io sentii cantare*; I heard him singing.

*Le canzoni che ho sentito cantare*;

The songs which I have heard sung.

8. The English participle present may be equally rendered by a tense of the indicative, with the relative *che*:

*Io sento che canta*; I hear him singing.

*Io sentii che cantava*; I heard him singing.

9. By an idiom of the language, conjunctions such as *subito*, *appena*, *quando*, etc. are frequently suppressed before compound tense, and the participle placed first in the phrase:

*Parlato che ebbe*; when he had spoken.

*Finita che fu la tregua*;

After the truce was finished.

*Cominciata che fosse la guerra*;

As soon as the war should be commenced.

## LESSON XXIII.

OF THE PASSIVE VERB AND THE PARTICLE *si*.

1. The verb *venire*, in its simple tenses, may be employed as the auxiliary instead of *essere*

with a passive verb; but never in its compound tenses: as,

*Io sono stimato, or vengo stimato;*  
I am esteemed.

But invariably.—*Io sono stato stimato;* I have been esteemed.

In some instances, but more rarely, the simple tenses of *andare* are employed in the same manner: as,

*Io vado soggetto alla podagra;*  
I am subject to the gout.

2. The agent of a passive verb is generally governed by *da, dal, dallo, dalla, dai, dagli, dalle*, and seldom by *per*: as,

*Egli è rispettato da lei, e dagli amici nostri;*

He is respected by her, and our friends.

3. *One, people, they, we*, employed indefinitely as nominative to an active or neuter verb, are rendered in Italian by the conjunctive pronoun *si*, with the verb in the third person singular, if there be no accusative: as,

One believes; people, they believe; *si crede*.

One says; people, they say; *si dice*.

One sleeps; people, they sleep; *si dorme*.

4. If, in a phrase of this kind, there be an accusative of the third persons in English, it be-



comes the nominative in Italian, and the verb conforms to it in number: as,

They see a man; *si vede un uomo.*

They see ten men, *si vedono dieci uomini.*

5. Should the accusative be of the first or second person, as *me, thee, us, you*; *si* cannot be used, but the nominative of such personal pronoun, with the verb in the passive voice:

They will punish me; *io sarò punito.*

People blame me, *sono biasimato.*

People do not believe me; *non sono creduto.*

6. When the verb is reflected, *one, people, they*, are expressed by *uno*: as,

*Uno si pente*; people repent:

(because *si si pente* cannot be said.)

7. If in a phrase of this sort the conjunctive pronoun *ne*, of it, etc. occurs, *si* is changed into *se*: as,

They do not speak of it; *non sene parla.*

8. When *meae, teae, eae, vene* occur in such a phrase, the verb is used in the passive voice, in order to avoid the inconvenient junction of *si*:

They will give me two pounds of it;

*Mene saranno date due libbre.*

They will give me one pound of it;

*Mene sarà data una libbra.*

They spoke to us of it; *ene fu parlato.*

9. All verbs having *si* joined to them are conjugated with *essere* in the compound tenses:

They have spoken of you; *si è parlato di voi*:

Or we may suppress *si*, and add the participle *stato* to the phrase: as, *è stato parlato di voi*.

*Mi si era parlato di voi*, or preferably,  
*mi era stato parlato di voi*;

They had spoken to me of you.

10. *It is said, it is believed, it was said, it was believed*, and other expressions equivalent to those of *one says, one believes, people say, believe*, etc. are to be rendered in the same manner:

*Si dice, si crede, si diceva, si credeva*.

11. Thus the phrases *I am forbidden, I am allowed to remain*, may be expressed in Italian, *mi si proibisce*, or *mi è proibito*; *mi si permette*, or *mi vien permesso di restare*.

## LESSON XXIV.

### VERBS TAKING DIFFERENT AUXILIARIES.

1. *Active verbs* are conjugated in the compound tenses with *essere*: as,

*Ho incoraggiato il popolo*;

I have encouraged the people.

*Reflected verbs take essere:*

*Mi sono pentito; I have repented.*

2. *Impersonal verbs take essere: as,*

*È piovuto; it has rained.*

3. There is some difficulty attending the *neuter verbs* as to the employment of *essere* or *avere*.

*Neuter verbs* indicating motion *from or to* a place, (1) take *essere: as,*

*Sono caduto nel pozzo;*

*I have fallen into the well.*

*È andato in Norvegia; he is gone to Norway.*

4. All *neuter verbs* that may be Englished by *to grow*, or *to become*, and an *adjective* or *participle*, take *essere:*

*Egli è annagrito; he is grown thin.*

5. When a *neuter verb* governs an *accusative*, it requires *avere*, although it otherwise takes *essere: because* in the former case it becomes *active:*

*Ho passato il ponte, or sono passato sul ponte;*

*I have passed the bridge, or over the bridge.*

[1] But *camminare*, *passeggiare*, *to walk*; *ballare*, *to dance*; are not included in this rule, and take *avere* in their compound tenses.

Nouns VERBS COMPOUND WITH *ESSERE*.

Pioverginare	<i>to drizzle</i>	Giacere	<i>to lie down</i>
Dimojare		Riuscire	<i>to succeed</i>
Dighiacciare	<i>to thaw</i>	Illanguidire	<i>to languish</i>
Disgiacciare		Cadere	<i>to fall</i>
Lampeggiare	<i>to</i>	Cascare	<i>to fall</i>
Folgorare	<i>lighten</i>	Tomare	<i>to fall up-</i>
Aggiornarsi	<i>to be</i> <i>day-light</i>	Tomolare	<i>side down</i>
Annottare	<i>to</i>	Accadere	<i>to happen</i>
Annottarsi	<i>grow dark</i>	Scendere	<i>to descend</i> <i>to fall</i>
Bisognare	<i>to be</i> <i>necessary</i>	Arrivare	<i>to come to</i> <i>place</i>
Calare	<i>to care</i>	Sorvenire	<i>to</i> <i>come upon</i>
Importare	<i>to concern</i>	Addivenire	<i>to fall out</i> <i>to happen</i>
Rincrescere	<i>to be sorry</i>		<i>to happen</i>
Bastare	<i>to suffice</i>	Sopervenire	<i>unexpected-</i> <i>ly, to</i>
Andare			<i>come upon</i>
Ire	<i>to go</i>		<i>to agree, to</i>
Gire		Convenire	<i>be proper,</i> <i>to be neces-</i>
Venire	<i>to come</i>		<i>sary</i>
Rivenire	<i>to come</i> <i>again</i>	Divenire	<i>to become</i>
Uscire	<i>to go out</i>	Diventare	<i>to faint</i>
Entrare	<i>to enter</i>	Svenire	<i>to be born</i>
Stare	<i>to be</i>	Nascere	<i>to spring</i>
Ristare	<i>to stop</i>	Perire	<i>to perish</i>
Restare	<i>to stay</i>	Svanire	<i>to vanish</i>
Rimantare	<i>to remain</i>	Apparire	<i>to appear</i>
Scaturire	<i>to spring</i> <i>to issue</i>		
Piacere	<i>to please</i>		
Dispiacere	<i>to displease</i>		

Comparire	{ to appear before the judge	Sparire	{ to disappear
		Appartenere	to belong

NEXTLY VERBS CORRELATES WITH *ESSERE*  
*ESSE* AND *AVERE*.

Affondare	to sink	Sortire	{ to be allotted to make sally
Correre	to run		{ to elect
Crescere	to grow	Spicciare	{ to dispatch to issue
	bring up		{ to push out
Fuggire	to shun	Valere	{ to be worth to be skilled
	to flee		
Guarire	to cure	Vivere	to live
	to recover	Morire	to die
Passare	to pass		to kill
Partire	to part	Tornare	to return
	to depart	Ritornare	
Pascere	to feed	Aggiornare	to be day-light
Risolvere	to resolve	Balcnare	to lighten
Salire	to go up	Spruzzolare	to drizzle
Scendere	to descend	Tonare	to thunder
Seguire	to follow	Nevicare	to snow
	to happen	Floccare	
Scendere	to alight	Grandinare	to hail
	to go down	Piovere	to rain
Diacciare	to freeze		
Ghiacciare			

## LESSON XXV.

## VERBS GOVERNING DIFFERENT CASES.

1. Some verbs govern the *genitive* and some the *dative* in Italian, whatever case they may govern in English.

Verbs always governing the *genitive*: —

Rammen-	<i>to</i>	Arrovare	<i>to</i>
tarsi	<i>remember,</i>	Consuocare	<i>blush</i>
Ricordarsi	<i>call</i>	Giovarsi	<i>be versed</i>
Sorvenirsi	<i>to mind</i>	Approfitarsi	<i>avail one's self</i>
Rallegrarsi	<i>recollect</i>	Offendersi	<i>profit</i>
Accendersi	<i>rejoice</i>		<i>be offended</i>
	<i>be inflamed</i>	Piccarsi	<i>be piqued</i>
Innamorarsi	<i>be</i>	Confidarsi	<i>pretend</i>
	<i>enamoured</i>	Curarsi	<i>trust</i>
Invaghirsi	<i>fall in love</i>	Abbondare	<i>care</i>
Accorgersi	<i>be aware</i>	Emplere	<i>abound</i>
Arvedersi	<i>perceive</i>	Caricare	<i>fill</i>
Attristarsi	<i>grieve</i>	Adornare	<i>load</i>
Beffarsi	<i>make game</i>	Incolpare	<i>adorn</i>
Ridersi	<i>laugh at</i>	Fornire	<i>inculpate</i>
Crucciarsi	<i>be angry</i>	Adagiare	<i>furnish</i>
Maravigliarsi	<i>wonder</i>	Gibarsi	<i>accommodate</i>
Contentarsi	<i>be content</i>	Nutrirsi	<i>feed</i>
Pentirsi	<i>repent</i>	Piacersi	<i>live</i>
Vergognarsi	<i>be ashamed</i>		

## 2. Verbs always governing the dative: —

Giorare	{ to be useful to do good	Sopravvivere	to outlive
Piacere	to please	Rassomigliare	to resemble
Dispiacere	to displease	Resistere	to resist
Nuocere	to hurt	Opporsi	to oppose
Aggradire	{ to gratify	Succedere	to succeed
Aggradare		Pensare	to think

*Pensare* has the dative after it with a noun,  
and the genitive with a verb in the infinitive:

*Io penso a voi*; I think upon you.

*Io penso di partire*; I think of setting out.

3. *Pendere*, to hang; *dipendere*, to depend;  
always govern the ablative.

## 4. The following govern different cases: —

Perdonare,	<i>to forgive,</i>	} take the dative of the person and the accusative of the thing;
Nascondere,	} <i>to conceal,</i>	
Celare,		
Tacere,		
Rubare,	<i>to steal,</i>	
Torre,	} <i>to take away,</i>	
Portar via,		
Rapire,		

*Io gli perdono questa mancanza*;

I forgive him this fault.

*Non mi tacete la verità*;

Do not conceal the truth from me.

*Mi rubò il denaro*;

He stole my money, or the money from me.

Fidarsi,	<i>to confide,</i>	genitive or dative.
Godere,	<i>to enjoy,</i>	genitive or accusative.
Nascere,	<i>to be born,</i>	} genitive or ablative.
Partirsi	<i>to depart</i>	
Uscire	<i>to go out,</i>	} dative or accusative.
Ubbidire,	<i>to obey,</i>	
Soddisfare,	<i>to satisfy,</i>	} dative or ablative.
Ribellarsi,	<i>to rebel,</i>	
Fuggire	<i>to flee,</i>	gen., acc., or ablative.
Attendere,	<i>to mind,</i>	} dative.
	<i>to attend,</i>	
	<i>to wait for,</i>	accusative.
Abbattersi,	<i>to fight upon,</i>	} take the preposition <i>in</i> :
Arrendersi,	<i>to meet with,</i>	
Incontrarsi,	<i>to fall in with,</i>	

*Noi ci abbattemmo in lui* ; we met with him.

Frammettersi,	} <i>to</i> {	} take <i>fra</i> or <i>tra</i> generally; and <i>in</i> sometimes.
Inframmettersi,		
Trammettersi,		
Intrammettersi,		

It is observable that verbs compounded of a preposition prefixed, have that same preposition repeated after, for the government of a noun connected with them :

*Addurre ad un luogo* ; to convey to a place.

*Congratularsi con uno* ; to congratulate one.

*Incorrere in un pericolo* ; to run into danger.

*Frammettersi fra due rivali* ;

To interpose between two rivals.

This, however, though frequently, is far from



being invariably done: the principal exception arises from the case being often regulated solely by the primitive verb, the government of which, when different, supersedes that of its annexed preposition:

*Dipendo da voi*; I depend upon you.

## LESSON XXVI.

### ADVERBS.

1. An adverb is a word that qualifies the meaning of a verb, an adjective, or another adverb, with regard to manner, place, or time.

2. Many Italian adverbs are formed from adjectives by adding *mente* to them, as in English by *ly*, signifying mode or manner: as, from

*Prudente*; prudent. *Prudentemente*; prudently.

3. If an adjective end in *le*, or in *re*, preceded by a vowel, the final *e* is cut off when *mente* is annexed: as,

*Facile*; easy. *Facilmente*; easily.

*Particolare*; particular.

*Particolarmente*; particularly.

4. In adjectives having a different termination

for each gender, the feminine termination is adopted in forming the adverb: as, from

*Savio*, (mas.) *savio*, (fem.) wise; *savissimamente*, wisely.

5. Adverbs may be formed in the superlative degree by changing the last vowel of the adjective positive into *issimamente*: as,

*Onesto*; honest.

*Onestissimamente*; very, or most honestly.

6. Should the adjective end in *io*, *io* is changed into *issimamente*: as,

*Savio*, wise.

*Savissimamente*; very or most wisely.

7. Adjectives ending in *co* and *go*, that take an *s* in the plural, require it also before *issimamente*: as,

*Ricco*; *ricchissimamente*;

Rich, very or most richly.

8. The following adverbial superlatives are irregular; viz. *bene*, well; *beneissimo*, very well; *poco*, little, *pochissimo*, very little; *spesso*, often, has both *spessissimo* and *spessissimamente*, very often.

Note, that *poco*, *pochissimo*, *spesso*, *spessissimo*, are used adjectively as well as adverbially.

## ADVERBS, AND ADVERBIAL EXPRESSIONS.

Appunto	}	<i>just so, exactly</i>
Per l'appunto		
Assi		<i>faith, upon my faith</i>
Adesso		<i>now, this instant</i>
Attualmente		<i>actually</i>
Anticamente		<i>of old, in times of yore</i>
Avanti		<i>forward, on</i>
Innanzi		<i>hereafter, before</i>
Anzi		<i>rather, on the contrary</i>
Anzi che no		<i>rather</i>
Addietro		<i>behind</i>
Per l'addietro	}	<i>formerly</i>
In addietro		
In avvenire	}	<i>henceforth</i>
Per l'avvenire		
Appresso	}	<i>afterwards</i>
In appresso		
Allora		<i>then, at that time</i>
D'allora in qua		<i>since that</i>
Adagio		<i>slowly, gently</i>
A bell'agio		<i>at leisure</i>
Ancora		<i>also, likewise, yet, still</i>
Anche	}	<i>also, likewise, even</i>
Altresi		
Astai		<i>much, very, sufficiently</i>
D'assai		<i>by far</i>
Assai volte		<i>many times</i>
Altrove		<i>elsewhere, somewhere else</i>
Altrove	}	<i>from elsewhere, besides</i>
D'altrove		
Affatto		<i>quite, entirely</i>
Appieno		<i>fully</i>

Abbastanza	{	enough, sufficiently
A sufficienza		
Almeno	{	at least
Almeno		
Alquanto		somewhat, a little
Altrimenti		otherwise, or else
Avvertitamente	{	advisedly, warily
Avvertentemente		
Apertamente		openly
Attorno	{	about, round about
D'attorno		
Abasso		below
In alto		above
Ben		well
Ben bene		entirely, very minutely
In breve	{	briefly
Brevemente		
Fra breve		in a short time
Bel bello		softly
A bocca	{	by word of mouth
A voce		

## REMARKS.

*Alla Francese, all' Inglese, alla Spagnuola; etc.*, after the French, English, Spanish manner or fashion, etc. The adjective in such adverbial phrases is always used in the feminine.

When *rather* precedes an adjective or participle past, it is expressed by *anzi che no*, and the adjective may be placed between *anzi* and *che no*: as,

*Ella è anzi accorbatà che no, or ella è anzi  
che no accorbatà ;*

*She is rather shy.*

## LESSON XXVII.

Certamente	}	<i>certainly</i>
Certo		<i>surely</i>
Per certo		<i>truly</i>
Di certo		<i>that is</i>
Cioè		<i>to wit, that is to say</i>
Cioè a dire		
Circa	}	<i>nearly, thereabout</i>
Incirca		
All' incirca		
Di corto		<i>shortly</i>
Continuamente	}	<i>continually</i>
Al continuo		
Del continuo		
Di continuo		<i>without ceasing</i>
Costì	}	<i>there, in that place</i>
Costà		
Colla		
Di contra	}	<i>opposite</i>
Di contro		
Dianzi	}	<i>a little while ago</i>
Per dianzi		
Poco dianzi		
Dinnanzi		<i>before</i>
Da qui innanzi	}	<i>hereafter, for the future</i>
Da qua in avanti		
Da quell' ora	}	<i>from that time, since</i>
Da quel punto in poi -		

Domani		<i>to-morrow</i>
Dietro	{	<i>behind</i>
Di dietro		
Indietro		<i>backwards</i>
Dirimpetto		<i>opposite</i>
Diversamente	{	<i>differently</i>
Differentemente		
A dispetto	{	<i>out of contempt</i>
Per dispetto		
Cotanto		<i>scornfully, out of spite</i>
Così		<i>so much, so long, so</i>
Così così		<i>so</i>
Come		<i>so so, tolerably well</i>
Compiutamente		<i>as, how, like</i>
Al contrario	{	<i>entirely, thoroughly</i>
Per lo contrario		
A capriccio		<i>often contrary,</i>
Dentro		<i>capriciously</i>
Di dentro	{	<i>within</i>
Entro		
Per entro		
Addentro		<i>within, far in</i>
Elandio		<i>also, even</i>
Egualemente		<i>equally, alike</i>
Francamente		<i>frankly, plainly</i>
In fatti	{	<i>really, in effect</i>
Di fatto		
Forse		<i>perhaps</i>
Di fresco		<i>recently, newly, lately</i>
Frattanto		<i>in the mean time</i>
Finora	{	<i>till now</i>
Fino ad ora		
Infino ad ora		
Frequentemente	{	<i>frequently</i>
Di frequente		

Qualche fiata	<i>sometimes</i>
Finalmente	<i>finally</i>
Alla fine	<i>in short</i>
In fine	
In somma	
Fuori	<i>without, out</i>
Fuora	
Di fuori	
Di fuori	
A mia, tua, etc.	<i>according to my, thy, etc.</i>
fantasia	
A fondo	
	<i>fancy</i>
	<i>thoroughly</i>

## LESSON XXVIII.

Gà	<i>already, now</i>
	<i>formerly, indeed</i>
Non guari	<i>not very, not much</i>
	<i>not long</i>
Giammai (see mai)	<i>never, ever</i>
Già	<i>below, down</i>
Di buon grado	<i>willingly</i>
A mio, tuo, suo, etc.	<i>against, my, thy, his, etc.</i>
malgrado	
A mio, tuo, suo, etc.	<i>to my, thy, his taste</i>
genio	
Infallibilmente	<i>without failing</i>
Senza fallo	<i>certainly</i>
Indubitabilmente	<i>undoubtedly</i>
Senza dubbio	<i>without doubt</i>
Per mia fè	<i>faith, upon my faith</i>
In fede mia	
Indi	<i>thence, afterwards</i>
	<i>after, then</i>

Intanto		<i>in the mean while</i>
Immediatamente	}	<i>immediately</i>
Instantaneamente	}	
Interrottamente		<i>interruptedly</i>
Ivi		<i>there</i>
Intorno		
D'intorno	}	<i>about, round about</i>
Inoltre		<i>moreover, besides</i>
Ieri		<i>yesterday</i>
Ier l'altro		<i>the day before yesterday</i>
Ier mattina		<i>yesterday morning</i>
Ier sera		<i>yesterday evening</i>
Ier notte		<i>last night</i>
Lassù		<i>there above</i>
Laggiù		<i>there below</i>
Lentamente		<i>slowly</i>
Lungamente	}	<i>at large</i>
A lungo	}	<i>for a long time</i>
A dilungo		<i>at large</i>
Lì		
Là	}	<i>there</i>
Dì qua		<i>hence, hither</i>
Dì là		<i>thence, thither</i>
Lontano	}	
Lungi	}	<i>far</i>
Da un lato		<i>on one side</i>
Da questo lato		<i>on this side</i>
Da quel lato		<i>on that side</i>
Di gran lunga		<i>by far</i>
Meno		<i>less</i>
Senza meno	}	
Senz' altro	}	<i>without fail</i>
Nica	}	<i>not</i>
Miga	}	<i>not at all</i>
		<i>{ used only with a</i>
		<i>{ negative particle</i>



Mentre	{	<i>while</i>
Mentre che	{	
In quel mentre		<i>thereupon, just then</i>
Molto		<i>much, very, a great deal</i>
Mai		<i>never, ever</i>
Manco		<i>less</i>
Ad ogni modo		<i>by all means</i>
Senza modo	{	
Senza misura	{	<i>excessively,</i>
Oltre misura	{	
Modestamente		<i>likewise</i>
Male		<i>not well, badly</i>
Malamente		<i>badly, cruelly</i>
Malissimo		<i>very badly</i>
No	{	
Non	{	<i>no, not</i>
Per niente	{	
Per nulla	{	<i>for nothing</i>
Niente affatto	{	
Nulla del tutto	{	<i>nothing at all</i>
Nè pure or neppure	{	
Nè manco	{	<i>not even</i>
Nè meno	{	
Di nascosto	{	
Nascostamente	{	<i>secretly, under hand</i>
Celatamente	{	
A mano destra, or	{	
dritta	{	<i>on the right hand</i>
A mano manca, or	{	
sinistra	{	<i>on the left hand</i>
A destra	{	
A dritta	{	<i>on, or to the right</i>
A sinistra	{	
A manca	{	<i>on, or to the left</i>

## REMARKS.

*Già* is sometimes used as an expletive, for the sake of emphasis, when it is generally equivalent to *indeed*: as,

*Non già che me ne dispiaccia;*

Not indeed that I am sorry for it.

*Mai*, and *giamaai*, in answering a question, means *never*: as,

*Avete veduto quel Signore? Mai;*

Have you seen that gentleman? Never.

When used with a verb, they require a negative before it: as,

I never go; *non vado mai;*

In conditional or doubtful phrases, they mean *ever*, if employed without a negative: as,

*Se mai lo vedete;* if ever you see him.

*No* is employed as the negative, placed in a detached manner at the beginning or end of a phrase; in other cases *non* is used;

*No; son io che ti prego;*

No; it is I who pray you.

*No; per quello non rimarrà;*

No; for that he shall not remain.

*Non mi piace, no;* it does not please me, no.

*Vedete se ho fatigato o no;*

See if I have worked or no.

After the verbs *dire*, *rispondere*, etc. *no* and *sì* take *di*:

*Egli disse di no*; he said no.

*Ella rispose di sì*; she answered yes.

After verbs of doubting, denying, fearing, forbidding, or preventing, *non* is pleonastically introduced, without effecting any negation or alteration of their purport:

*Temo che non sia già smarrito*;

I fear that he is already gone astray.

*Gli vietò che non si passasse il petto*;

He hindered him from stabbing himself.

*Dubitavano forte che non gli ingannasse*;

They suspected strongly that he deceived them.

This phraseology, though common both in books and conversation, is not approved by the critical; and examples in the best writers show it to be unnecessary: as, —

*Temevano di essere seguitati*;

They were in fear of being followed.

*Dubitò che presto la perdere*;

I apprehend that I should soon lose it.

In the three first examples, therefore, the *non* might, with all propriety, be omitted.

## LESSON XXIX.

Or		<i>now</i>
Ormai		
Or ora		<i>just now, presently</i>
Ormai . . . ora		
Or . . . or		<i>sometimes . . . sometimes</i>
Ognora		<i>always</i>
Omai		<i>now</i>
Ormai		<i>at this time</i>
Oggimai		<i>at last</i>
Oggi		<i>to-day</i>
Oggidì		<i>now-a-days</i>
Oggi a otto		<i>this day se'nicht</i>
Onde		<i>whence, therefore</i>
Donde		<i>whence</i>
Ove		<i>where</i>
Oltremodo		<i>very much, excessively</i>
Oltre ciò		
Oltracciò		<i>moreover, besides</i>
Ottimamente		<i>perfectly well</i>
All'opposto		<i>on the contrary</i>
Piuttosto		
Più presto		<i>rather, sooner</i>
Prima		<i>before, first, sooner</i>
Peggio		<i>worse</i>
Pessimamente		<i>very badly, most wretchedly</i>
Parimente		
Al pari		<i>likewise</i>
Del pari		
A posta		<i>on purpose</i>
A bella posta		<i>with a design</i>

Fuor di proposito		<i>preposterously, improperly</i>
A proposito		<i>to the purpose, in time</i>
In palese	}	<i>openly, publicly, etc.</i>
In pubblico		
Palesamente		
Pubblicamente		
Propriamente		<i>properly</i>
Precisamente		<i>precisely, exactly</i>
Punto		<i>at all, a bit, not, no</i>
A un dipresso	}	<i>nearly, thereabout,</i>
Presso a poco		
Presso ch�		<i>as near as possible</i>
Presentemente	}	<i>almost, nearly</i>
Al presente		
Poco		<i>at present</i>
Fra poco		<i>little</i>
Poco fa	}	<i>shortly, in a short time</i>
Poc' anzi		
Qualche poco	}	<i>a little while ago</i>
Alcun poco		
A poco a poco		<i>a little while</i>
Per lo passato		<i>by little and little</i>
Quasi		<i>for the time past,</i> <i>in former days</i>
Quando che sia		<i>almost</i>
Quindi	}	<i>when it is time,</i> <i>some day or other</i>
Quinci		
In questo	}	<i>thence, afterwards</i>
In questa		
In quello	}	<i>hence</i>
In quella		
Di pi�		<i>thereupon, during this,</i> <i>during this time</i>
		<i>at that time</i>
		<i>besides, moreover</i>

Poſcia	}	
Poi		
Dipoi		
Dappoi		<i>then, afterwards</i>
Preſto	}	
Preſtamente		<i>quickly, ſoon</i>
Piano		<i>ſoftly, low</i>
Pian piano		<i>very ſoftly, very ſlowly</i>
Paſſo paſſo		<i>gently</i>
Al più		<i>at moſt</i>
Per lo più		<i>(at moſt,</i> <i>for the moſt part, moſtly</i>
Il più delle volte		<i>moſt times</i>
A parte	}	
In diſparte		<i>aside, apart, by</i>
Da parte a parte		<i>through</i>
Da una parte		<i>on one ſide</i>
Per la più parte	}	<i>moſtly,</i>
Per la maggior parte		<i>for the moſt part</i>
In parte		<i>partly</i>
Da parte mia, tua, etc.		<i>from me, thee, etc.</i>
Da parte di		<i>from</i>
In qualche parte		<i>somewhere</i>
Quando		<i>when, whenever</i>
Quando... quando	}	<i>sometimes... ſometimes,</i>
Di quando in quando		<i>now... now</i>
Qualvolta	}	
Ogni volta che		<i>whenever</i>
Qui	}	
Qua		<i>here;</i>
Quivi		<i>there</i>
Quand'è		<i>here above, up here</i>
Quaggiù		<i>here below</i>

Recentemente	<i>recently, of late, lately</i>	
Ratto	<i>swiftly, quickly</i>	
Raro	}	<i>seldom, rarely</i>
Rado		
Di raro		
Di rado		
Rare volte		
Rade volte	}	
Di riaccontro		
	<i>opposite</i>	

## REMARKS.

*Punto* is not a mere expletive: it gives great strength to a phrase: as,

*Non vorrei punto che diceste;*

*I would not by any means have you say.*

*Mica* and *niga* do the same.

*Pressochè* is used before an *adjective* or *participle*.

## LESSON XXX.

Si		<i>yes, so</i>
Sicuramente		<i>assuredly, surely</i>
Da senno	}	<i>in earnest</i>
Daddovero		
Da buon senno		
A mio, tuo, suo, etc. senno	}	<i>according to my, thy, his, etc. will, or advice</i>
Subitamente		
Subito	}	<i>suddenly, immediately</i>

Spesso	}	<i>often,</i> <i>several times</i>
Spesse fiate		
Spesse volte		
Serente		
Sempre	}	<i>always,</i> <i>ever, for ever,</i> <i>continually</i>
Mai sempre		
Sempre mai		
Speditamente		
Tostè	}	<i>quickly</i> <i>just now, not long ago</i>
Tostamente		
Tosto		
Tantosto		
Tardi	}	<i>soon, quick</i>  <i>late</i>
Tuttora		
Tuttavia		
Di tratto in tratto		
Di tanto in tanto	}	<i>incessantly, still, always</i>  <i>now and then, sometimes</i>
Talora		
Talvolta		
Per tutto		
Da per tutto	}	<i>every where</i>  <i>so much</i> <i>too much, too</i>
Tanto		
Troppe		
A mio, tuo, suo, etc. talento		
Su	}	<i>according to my, thy, his,</i> <i>etc. wish</i>  <i>up, above</i>
Sopra		
Sotto		
Sovverchio		
Sovverchiamente	}	<i>under, down to the bottom</i> <i>exceedingly,</i> <i>immediately,</i> <i>too much</i>
Smisuratamente		
Al tutto		
Del tutto		
Sufficientemente	}	<i>entirely, all together</i> <i>enough, sufficiently</i>



Solo	{	<i>only</i>
Soltanto		
Solamente		
Scarsamente		<i>scarcely, sparingly</i>
Siccome		<i>as</i>
Similmente		<i>likewise</i>
A bello studio		<i>on purpose, wilfully</i>
Alla scoperta		<i>openly</i>
Di soppiatto	{	<i>secretly, under hand,</i> <i>by stealth</i>
Veramente	{	<i>truly, in truth</i>
In verità		
In vero		
Una volta	{	<i>once</i>
Una fiata		
Alle volte	{	<i>at times,</i>
Qualche volta	{	<i>sometimes</i>
Ogni volta		<i>every time, whenever</i>
Più volte		<i>several times, often</i>
Unqu岸mai	{	<i>never, ever</i>
Unqu岸anco		
Ultimamente		<i>lately, at last</i>
Per ultimo	{	<i>at last</i>
In ultimo		
Da vicino		<i>near, close</i>
Qui vicino		<i>just by</i>
Unicamente		<i>only, singularly</i>
Volentieri		<i>willingly</i>
Ben volentieri	{	<i>very willingly,</i> <i>with much pleasure</i>
Di buona voglia		<i>willingly</i>
Mal volentieri	{	<i>unwillingly,</i>
Di mala voglia	{	<i>with ill will</i>

Adverbs denoting locality in a manner corre-

sponding with the three classes of demonstrative pronouns:—

First Class.	Second Class.	Third Class.
Where the speaker or writer is,	Where the person addressed is	Distant from both.
<i>Qui</i> <i>Here</i>	<i>Così, cotestì,</i> <i>(referring to a specific place)</i>	<i>Lì, colì</i> <i>There</i>
<i>Quì</i> <i>Here</i>	<i>Così, cotestì</i> <i>(in a less determinate sense)</i>	<i>Là, colà</i> <i>There</i>

Some grammarians are of opinion that the *adverbs of place*, *lì, quì, così, cotestì*, convey a more limited meaning than *là, quass, costà*: that the former should be used in speaking of a house, village, town, etc. and the latter of a province, kingdom, etc.: but this distinction is not much attended to in common conversation.

## LESSON XXXI.

### PREPOSITION.

1. A preposition is an indeclinable word, which has the power of varying the meaning of other parts of speech to which it is applied: it serves also to connect words with one another, and

show the relation between them. It is commonly *put before* the words with which it is joined, as its name denotes.

2. There are, however, some Italian prepositions which are allowed to deviate from the general rule of position, being placed after the nouns they govern, in poetry and in elevated style in prose.

3. Prepositions are employed principally in governing the cases of nouns and pronouns, and the infinitives of verbs; and, by the association of them with adjectives, many adverbial modes of speech are effected.

4. The signification and employment of most of the Italian prepositions may be easily acquired; but there are two, *da* and *per*, which have such variety and peculiarity in theirs, as demand some explication.

#### DA.

1. *Da* is used like *by*, *for* signifying instrumentality or agency:

*Sono stato ingannato da lui;*

I have been deceived by him.

*Una lettera scritta da lei;*

A letter written by her.

*Perito da una saetta;* wounded by an arrow.

2. It is used like *from*, to denote term, difference, or separation of any sort:

*La marina da Reggio a Gatta;*

The sea-coast from Reggio to Gatta.

*Da sera a mattina;* from evening to morning.

*Da morte a vita;* from death to life.

*Siete diverso assai da lui;*

You are very different from him.

*Tortosa giace sulla costa, nove miglia da Tripoli;*

Tortosa lies upon the coast, nine miles from Tripoli.

3. It is used with numerals to signify *about*:

*Noi prendemmo da venti prigionieri;*

We took about twenty prisoners.

*Fu tenuto in prigione da dieci mesi;*

He was kept in prison about ten months.

4. It is used in signifying that which is *sufficient* or *requisite* for the purpose in question:

*Dateci da cena;* give us some supper.

*Vi è da mangiare in casa;*

There is enough to eat in the house.

5. It is much employed to signify fitness, aptitude, capability, the infinitive of *fare* or of some equivalent verb being understood:

*Quel signore è uomo da molto;*

That gentleman is a man of ability.

*Egli non è uomo da quell'impiego;*  
 He is not a man fit for that appointment.  
*Questa signora tiene due figlie da maritarsi;*  
 This lady has two marriageable daughters.

6. It is used to signify what is *becoming*, *proper*, or *peculiar* to the character mentioned; in which sense it has frequent employment in protestations and averments:

*L'amo da fratello;* I love him like a brother.  
*Si comportò da soldato valoroso;*  
 He behaved himself like a valiant soldier.  
*Non vi rispondo da medico, ma bensì da vostro buon amico;*  
 I do not answer you as a physician, but merely as your good friend.  
*Vi giuro da galant'uomo;*  
 I swear to you as I am an honest man.  
*Vi dico da uomo d'onore;*  
 I tell you upon the faith of a man of honor.  
*Tutti gli accidenti di questa commedia sono contro natura e da romanzo;*  
 All the incidents of this play are unnatural and romantic.

7. Used with infinitives, it signifies expediency or necessity, propriety or duty:

*La gratitudine è sommamente da commendare;*  
 Gratitude is highly to be commended.

*Si credeva essere forte da cavalcare;*  
He believed himself to be stout for riding.

8. It is used with primitive or personal pronouns to signify *alone*, without the intervention of another person or thing:

*Egli rispose, da me non venni;*  
He replied, by myself I did not come.

Sometimes *per* is added in this sense.

*Molte malattie guariscono da per sé;*  
Many maladies cure by themselves.

9. It is used to signify with brevity *at, in, or to the habitation of a person: as,*

*Andate da mio padre;* go to my father's. (1)

When there is a motion to the habitation,

To my house	} are expressed by	{	<i>da me, or a casa mia</i>
To thy house			<i>da te, or a casa tua</i>
To his house			<i>da lui, or a casa sua</i>
To her house			<i>da lei, or a casa sua</i>
To our house			<i>da noi, or a casa nostra</i>
To your house			<i>da voi, or a casa vostra</i>
To their house			<i>da loro, or a casa loro *</i>

(1) If the infinitive be without a pronoun, the relative article is usually *io*,

*Andrò dal senatore,* (that is, *a casa del senatore*)

I shall go to the senator's.

*Andremo dallo zio del mio maestro,* (that is, *a casa del zio del mio maestro*.)

We shall go to my master's uncle's.

\* The mode of signifying *to my house, to thy house, &c.* by *da me, da te, &c.* is not to be used on all occasions, indifferently;

The motion in such phrases is often not directly mentioned, but merely implied: for instance,

*Ieri pranzò da me il vostro amico N.;*

Yesterday your friend N. dined at my house.

*Domani sarò da lui, vieni a trovar colà;*

To-morrow I shall be at his house, call upon me there.

When a person's own house is meant, in the sense of *home*, *a casa*, or *in casa* is used without the possessive pronoun: as,

*Fado a casa;* I am going home.

*Non è in casa;* he is not at home.

For it never with it a supposition of the person or persons mentioned being then at his, her, or their house; consequently, *I am going home* must be expressed, *Io vado a casa mia*, or simply *vado a casa*, and not *io vado da me*, which would convey quite a different sense, to wit, *I am going somewhere by myself*, (that is, without being compelled or conducted). By the same rule, *he is not at home* must be expressed *non è in casa* (*non è da lui* would be absurd).

This mode is nevertheless employed in colloquial familiarity, with neglect of such exactness; but in cases where no ambiguity can arise, for instance,

*Corri a cinque quarti d'ora, intanto io vado da te a scrivere;*

Run and interrupt this affair, meanwhile I will go to thy house and write.

*Va da me, e di' al mio zio;*

Go to my house, and tell my uncle.

*Io vado da te, e ti dirò l'occasione ed il momento opportuno;*

I was on my way to thy house, and the meeting of thee was part of my journey.

Still, *vado a tua casa*, *va in casa tua*, *questo è tuo casa*, would be more proper in all such cases.

## PER.

1. *Per* is used to signify motive, end, or object; particularly with infinitives:

*Farò quanto potrò per contentarvi;*

I will do as much as I can in order to content you.

*Servirà per dar un saggio;*

It will serve to give a sample.

*Vi dico questo per ricordo e non per consiglio;*

I tell you this for the purpose of recollection and not of advice.

2. Employed with an infinitive after *essere* or *stare*, it signifies something to be impending or expected, intended or threatened:

*Sto per dirvelo;* I am going to tell it you.

*Egli sta per cadere;* he is in danger of falling.

*Egli è stato per morire;* he has been near dying.

*Egli fu per andare;* he was just going.

*Quella signora sta per maritarsi;*

That lady is about to be married.

3. It is used to denote cause, or means:

*Divenne quasi muto per vergogna;*

He became almost mute for shame.

*La gloria di Catone era non meno celebre per le cose civili che quella di Cesare per le militari;*

The glory of Cato for civil affairs was not less famed than that of Caesar for military.



*Impazzisce per gelosia ;*

He is getting mad out of jealousy.

*Per le continue pioggie, ogni rivo è divenuto un fiume ;*

By the continued rains, every rivulet is become a river.

4. *Per* is used in the same manner as *da* in denoting instrumentality or agency:

*Apparecchieranno le vivande che per Parmeno loro saranno imposte ;*

They will prepare the victuals that shall be required of them by Parmeno.

*Le sue ossa furono sepolte per Ottaviano ;*

His bones were buried by Octavian.

*Questo sasso non si potrebbe muovere per sei cavalli ;*

This stone could not be moved by six horses.

5. It is used with *mensura* to signify space of time, or of place:

*Per più di dimorando quivi ;*

Remaining there for many days.

*Per un giorno s'attribuisca a ciascuno l'onore ;*

Let the honor be attributed to each for one day.

*E per mare e per terra, è tutto pien di pericolo ;*

Both by land and by sea, all is full of peril.

*Passeremo per Pisa;*

We shall pass through, or by Pisa.

6. It serves to signify the nature or character of persons and things:

*L' ha palesato per truffatore;*

He has exposed him for a cheat.

*Se non avesse per moglie una dama prudente;*

If he had not a prudent lady for wife.

*Essendo stato un pessimo uomo in vita, in morte è riputato per santo;*

Having been a very bad man in life, in death he is reputed for a saint.

*Spagliano il viso per virtù;*

They mistake vice for virtue.

7. It is used in supplications and abjurations:

*Per l' amor di Dio;* for the love of God.

*Ti prego per quell' amore che ti porto;*

I pray thee by that love which I bear thee.

8. It is joined with various nouns in an adverbial way, to signify the mode, method, or manner of any thing:

*Per accidente;* by accident.

*Per minuto;* by detail.

*Per vicenda;* by turn.

*Per giorno;* daily.

9. It takes the sense of *however, whatever,*

with substantives or adjectives, and a verb in the subjunctive mood:

*Per pochi che sieno*, however few they be.

*Per potere ch'ella abbia*;

Whatever power she have.

*Nè per lacrime, gemiti, o lamenti che facesse, lo volle sciogliere*;

Not for any tears, groans, or lamentations that he could make, would she loose him.

10. It is used in the sense of distribution:

*Riceverono dieci ducati per uomo*,

They received ten ducats a man.

## PREPOSITIONS,

### WITH THE CASES THEY GOVERN

The case first specified is the one most generally used.

Accanto	near, by	governs the D.		
Allato	{ near, by, at the side of, about	{ D. G.		
Dallato	near, by, at the side of	D.		
Addosso*	{ on, upon one's back, about, at	{ D.		
A fronte	opposite, over against	D. G.		

\* In such expressions as, I carry money about me; I have no money about me, etc. the usual personal pronoun is suppressed as in Italian, and the preposition (*addosso*) turned into an adverb: *me, lo porto addosso*; *Non ho denari addosso*; [that is, *addosso a me, a me* being understood].

Appetto	<i>opposite, in comparison, to, compared</i>	D. G.
A guisa	<i>like</i>	G.
A modo		
Avanti	<i>before</i>	Acc.
Appiè	<i>at the foot</i>	G.
Appo	<i>with, near, by, in comparison, to</i>	Acc. G. D.
Appresso	<i>with, near, by, next</i>	Acc. G. D.
Avanti	<i>before, in the presence of</i>	D. Acc. G.
Davanti	<i>before, in the presence of</i>	D. Acc.
Inanzi	<i>before,</i>	D. Acc.
Dinanzi	<i>in the presence of</i>	D. Acc. Abl.
Prima	<i>before</i>	G.
Attorno		D.
D'attorno	<i>about, round about</i>	D.
Intorno		D.
D'intorno		D. Abl.

By a peculiarity of the language considered to be elegant, a preposition governing a personal pronoun in the dative, with a verb neuter in the phrase, may sometimes be turned into an adverb in Italian, the pronoun being then made conjunctive, and governed by the verb: as,

*Egli mi sta appresso; he stays near me.*

*Voi gli siete attorno tutto il giorno;*

*You are about him the whole day:*

instead of *egli sta appresso a me;—voi siete attorno a lui.*

But this sort of transposition is not applicable to all prepositions; for instance,—*egli rimaneva*

*ambasciadore appo lui*; he remained ambassador to him:—cannot be transposed to *egli gli rimaneva ambasciatore appo*, which would be strange and improper.

## LESSON XXXII.

## PREPOSITIONS

CONTINUED.

Circa	{ about, concerning	{ <sup>prepos.</sup> the	Acc. D. G.
Contro	{ against		G. Acc. D.
Contra	{ over against		
Dietro	behind		D. Acc. G. Abl.
Dentro	within		D. Acc.
Di là	on that side		Abl.
Di qua	on this side		Abl.
Discosto	far		Abl. D.
Dopo	after		Acc. G. D.
Entro	within, in		Acc. D.
Eccetto	except, but		Acc.
Sino			D.
Infino	{ till, until,		D. Acc.
Fino	{ as far as, to		D.
Infine			D. Acc.
Fuori	{ beside, besides, out, outside		G. Acc.
Fuorchè	except		Acc.
Infuori	except, but, excepted		Abl.
Incontro	against, opposite		D.
Inverso	towards, about		Acc. G.

<i>Inver</i> , or <i>In ver</i> (i)	<i>towards</i>	Acc. G.
<i>Lontano</i> <i>Lungi</i> <i>Lunge</i>	<i>far</i>	Abl. D.
<i>Lungo</i>	<i>along, near</i>	Acc. D. G.
<i>Lunghevo</i>	<i>along, near it</i>	Acc.

## REMARKS.

*Infuori* is placed after the case it governs: as,  
*Da tre infuori*; except three.

*Lontano* and *discontò* may each become an adjective, and agree with the substantive or pronoun to which it has reference: as,

*Stanno lontano* (prep.) *dalla torre*, or *siamo lontani* (adj.) *dalla torre*;

We are far from the tower.

## LESSON XXXIII.

## PREPOSITIONS

CONTINUED.

Fra	{ within between besides among }	governs the	{ Acc.
Tra			
Infra			
Intra			
A mezzo	{ in the middle		{ Acc.
In mezzo			{ D. G. Acc.
Da mezzo			{ Acc.

(1) Construction of *a mezzo*.

Mediante	<i>through, by means of, for</i>	{ Acc.
Oltre	{ <i>beyond, besides</i>	D. Acc.
Oltra		
Presso	<i>near, almost</i>	D. G. Acc.
Appresso	(see page 244.)	
Quanto	<i>as far, as to, as</i>	D.
In quanto	<i>as far, as to</i>	D.
Ragente	<i>close to</i>	Acc.D.
Rimpetto	{ <i>over against, opposite</i>	{ D.
Dirimpetto		
A rimpetto		
Addirimpetto		
Salvo	<i>except, but, save</i>	Acc.
Secondo	<i>according to</i>	Acc.
Senza	<i>without</i>	Acc.G.
Sopra	{ <i>on, upon, by</i>	Acc.G. D.
Sovra		
Sotto	<i>under</i>	Acc.G. D. Abl.
Su	{ <i>upon, on</i>	Acc.
In su		
Su per		
Verso	{ <i>towards, to</i>	{ Acc.G.
Ver		
Vicino	<i>near</i>	D. G.

## REMARKS.

*A mezzo* becomes declinable if we suppress the article: as,

*A mezzo la notte*, or *a mezza notte*; (which is better, or, at least, most in use)

In the middle of the night.

*Salvo* is declinable also: as,

*Perdiamo tutto, salvo la vostra stima, or  
salvo la vostra stima;*

We lost every thing but your esteem.

*Senza* is poetical.

See the proposition *Su* joined with the article—page 27.

*Vicino* may be declinable: as,

*La nave è vicina al porto, or la nave è vi-  
cino al porto;*

The ship is near the harbour.

## LESSON XXXIV.

### CONJUNCTION.

A conjunction is an indeclinable word, or an abridged expression which stands as a link between two words or phrases.

E	and
O	or, either
Ovvero, o vero	{ or, or else
Oppure, o pure	
Ossia, o sia	or
Non che	{ not only, not merely,
	{ not only not
Non... che	but, except



Non.... se non	{	<i>nothing but,</i> <i>nothing else but</i>
Non.... altro che		
Non.... altra cosa che		
Pure	{	<i>however</i> <i>nevertheless</i> <i>notwithstanding</i> <i>for all that, yet</i>
Nondimeno		
Nulladimeno		
Nientedimeno		
Nonpertanto		
Con tutto ciò	{	<i>nor, neither</i>
Ciò non ostante		
Tuttavia	{	<i>then</i> <i>therefore</i> <i>consequently</i>
Nè		
Adunque		
Dunque	{	<i>since, after</i>
In conseguenza		
Per conseguenza	{	<i>since</i> <i>since, from the time,</i> <i>from the moment</i>
Poichè		
Giacchè	{	<i>but</i> <i>therefore</i> <i>for which reason</i>
Dacchè		
Ma		
Lacchè	{	<i>because, for</i>
Perchè		
Per la qual cosa	{	<i>no sooner.... than</i> <i>however, therefore</i>
Pertanto		
Perlochè	{	
Perocchè		
Perchè	{	
Non prima.... che		
Però		

## REMARKS.

*E* before a vowel may take the letter *d*: as,  
*Io ed Antonio*; I and Anthony:  
 anciently it took a *t*.

*O* may take a *d* before a vowel:  
*Io ed egli*; I or he.

*Non che*, in an affirmative sentence, having  
*ma* expressed or understood for its correlative,  
 is applied to signify that which is *least* conside-  
 rable of different circumstances adduced:

*Vi si poteva andare all' ombra, non che la  
 mattina ma qualora il sole era più alto;*  
 One might walk in the shade there not only  
 in the morning, but even at any hour the  
 sun was higher.

*L'amore è di tanta potenza che ha vinto i  
 fortissimi uomini non che le tenere donne;*  
 Love is of such power that it has conquered  
 not only tender women but stoutest men.

On the contrary, *non che* is applied to that  
 which is *most* considerable of different circum-  
 stances, when the sentence is negative:

*Nulla speranza gli conforta mai non che di  
 posa ma di minor pena;*  
 No hope of respite or even of less pain ever  
 comforts them: (far from the hope of respi-

te, not so much as the hope of a mitigation of pain ever comforts them).

*Se non fosse stato veduto dagli occhi di molti, appena che io ardissi di crederlo, non che di scriverlo;*

If it had not been seen by the eyes of many, I should hardly have ventured to believe, and still less to write it: (I should not only not have written, but even not have believed).

*Nè*, if placed after the verb, requires another negative before it: as,

*Io non amo nè voi nè lui;*  
I love neither you nor him.

But we say,

*Nè io pensai;* nor did I think.

*Pure*, used expletively, gives elegant emphasis to a phrase: as,

*Dite pur quel che volete;*  
Say, now what you will.  
*Andate pure;* do go.

*Pure*, followed by *troppo*, means *too well*, but *too well*:

*Lo so pur troppo;* I know it but too well.

## LESSON XXXV.

## CONJUNCTIONS

COVERING THE SUBJUNCTIVE MOOD.

Quantunque	}	<i>although</i>
<del>Ancheché</del>		
Airaguchiè		
Comeché		
Schène		
Benché	}	<i>before, sooner than</i>
Prima che		
Inanti che		
<del>Anticipo</del>		
Senza che		
Che		<i>without</i>
Acciocché		<i>that, in order that</i>
Afinché		<i>to the end that</i>
Perché		<i>in order that</i>
Se		<i>in order that, although</i>
Perché		<i>if, although, since, whether</i>
Solo che		<i>provided, if</i>
Qualora		<i>provided, if, whenever, when</i>
Quando		<i>if, provided</i>
Dove		<i>if, provided</i>
Ove		<i>if, provided</i>
Dopo che		<i>after</i>
Subito che		<i>as soon as</i>
Tosto che		<i>as soon as</i>

<del>Infino a tanto ché</del>	}	<i>until, until</i>
<del>Infino a tanto ché</del>		
<del>Infino che</del>		
<del>Infino ché</del>		
<del>Infino che</del>		
<del>Infino ché</del>		
Finché		
Sinché		
Posto che	}	<i>suppose</i> <i>in case, put the case</i>
Posto il caso che		
Dato il caso che		

## REMARKS.

*Sebbene* and *benché* may also take the indicative sometimes, being applied to a matter of certainty: as,

*Benché tu sei uomo, pur ti degradi al di sotto della bestia;*

Although thou art a man, thou degradest thyself below a beast.

*Che*, that, as a conjunction, is in both languages often understood and not expressed; particularly after a verb of doubting, or fearing, and in a sentence of negation, in Italian:

*Temo come privi;* I fear he may deprive us of it.

*Pregate non mi sia più sorda;*

Pray (that) she be no longer deaf to me.

*Innanzi si conchiudesse la pace,* (instead of *innanzi che*);

Before the peace should be concluded.

*Se* requires the indicative or the subjunctive according to the sense in which it is employed.

When it goes to express a sure, natural, or expected circumstance, the verbs connected with it are always in the present or future indicative:

*Se andate, (or andrete) in campagna, vengo (or verrò) con voi;*

If you go (or will go) into the country, I will go with you.

*Se volete, io resto, or resterò;*

If you like, I stay, or will stay.

*Se vorrete, andrò;*

If it will be agreeable to you, I will go.

But when *se* refers to a contingency altogether imaginary, or merely possible but very doubtful remote, or not easy to effect, then the verb immediately following it is put into the imperfect of the subjunctive, and the verb connected with that into the conditional:

*Se avessi le ali, volerei;*

If I had wings, I would fly.

*Se fossi ricco, fabbricherei un bel palazzo;*

If I were rich, I would build a fine palace.

*Se conoscessi quel signore, gli chiederei un favore;*

If I knew that gentleman, I would ask him a favour.

*See notes of Mr. Dr. Dr.*

The order of the two verbs may be transposed: as, *Volerei se avessi le ali.*

In conformity with this rule, *se* takes the *subjunctive* when it means *although*:

*Se se perdessi la vita (ancorchè se dovessi perder la vita);*

Though I should lose my life by it.

It takes indifferently the *subjunctive* or the *indicative* when it means *whether*:

*Se ciò è, or sia buono o cattivo;*

Whether that thing be good or bad.

And it takes the *subjunctive* if it implies a wish: as,

*Se voi arriviate al fine del vostro viaggio;*

So may you (I wish you may) arrive at the end of your journey. (1)

*Qualora*, in the meaning of *when*, takes the *indicative*: as,

*Qualora volete; when you like.*

These three conjunctions, *dopo*, *subito*, and *corto che* take the *indicative* when there is a subsequent verb that expresses a past action, and the *subjunctive* present, or *indicative* future if the subsequent verb denotes futurity: as,

(1) The employment of *se* in this last sense, after getting shaken, has been already noticed. It occurs but once in Tasso.

*Subito che il re fu arrivato, molti doni furono distribuiti;*

*As soon as the king was arrived, a great many gifts were distributed.*

*Subito che arrivi, or subito che arriverà il re, si distribuiranno molti doni;*

*As soon as the king arrives, a great many gifts will be distributed.*

## LESSON XXXVI.

### INTERJECTION.

An interjection is an exclamation prompted by an emotion of the soul.

Ah!	ah! oh! ha! ho
Ahi!	{ <i>alas</i>
Aimè!	
Ahimè!	
Oimè!	
Ohimè!	{ <i>well</i>
Eene	
Ebbene	{ <i>bravo, very well</i>
Bravo	
Così	{ <i>thus</i>
Deh!	{ <i>alas, prithee, pray</i>
Eh!	
Ecco	{ <i>lo, behold</i>
Guai	{ <i>woe</i>
Oh!	{ <i>oh</i>



Oibb	He
Via	
Olà	ho there, hallo
Alto	halt, stop
Orsù	{
Su	
Via	
Su su	
Animo	{
Viva, Evviva	
Piano	
Cheto	
Zitto	{
Silenzio	
Lasso	{
Lasso me	
Ahi lasso!	

*Lasso* (abbreviated from *lassato*) is declinable even as an interjection,—thus, *ahi lassa! ahi lassi!* according to the gender and number of the persons from whom the exclamation may proceed.

#### ABBREVIATION OF THE ARTICLE.

The rule respecting the *Partitive* article, given according to the common method, page 3a, art. 20, will be more clear and complete by the following explication.

The genitive article *del*, etc. before a noun

which, without article, would be the nominative after a verb passive, or accusative after a verb active, is Englished *some* or *any*: *parte*, part; *porzione*, portion; or some word of the kind being understood in Italian to govern that genitive.

## LESSON XXXVII. IDIOMATIC EXPRESSIONS.

$\frac{2}{+12}$ -4	$\left\{ \begin{array}{l} sete \\ fame \\ freddo \\ caldo \\ vergogna \\ paura \\ due, tre, sei anni \\ ragione \\ torto \end{array} \right.$	$\frac{2}{+12}$ -4	$\left\{ \begin{array}{l} thirsty \\ hungry \\ cold \\ warm \\ ashamed \\ afraid \\ two, three, six years old \\ in the right \\ in the wrong \end{array} \right.$	$\left. \begin{array}{l} \\ \\ \\ \\ \\ \end{array} \right\} \begin{array}{l} \text{applied to} \\ \text{persons} \end{array}$
	Aver voglia		to have a mind, wish, etc.	
	Averla con uno		to be angry with one	
	Aver vena, o genio di		to be in a humor for	
	Avere a male		{ to take amiss	
	Avere per male			
	Che avete?		what is the matter with you?	
	Che ha? etc.		what is the matter with him?	
	Ho freddo alle mani,		my hands, my feet, etc. are	
	ai piedi, etc.		cold	
Essere or Fare	$\left\{ \begin{array}{l} freddo \\ caldo \\ umido \end{array} \right.$	to be	$\left\{ \begin{array}{l} cold \\ warm \\ damp \end{array} \right.$	
	bel tempo		fine weather	
	cattivo tempo		bad weather	

Note, that *fare freddo, caldo, umido*, are said only of the weather. In speaking of any thing else, *essere* only is used; as,

*La carne è fredda*, the meat is cold.

Essere { comodo agiato }	to be in good circumstances	
Essere ridotto in miseria	{ to be reduced to great distress	
Essere di	to become of	
Essere padrone di	to be welcome to	
Essere bene { con Essere male { uno }	{ to be in good terms } with { to be out } our	
Essere pace, or pari	to be even (at play)	
Essere in se una cosa	to apply one's self to a thing	
Essere { di cannone a tiro { di pistola, etc. }	{ to be within gun-shot, pis- tol, etc. shot	
Siete voi?	is it you?	
Sono io	it is I	
Che c'è?	what is the matter?	
Andarne la vita, l'onore, etc.	{ life, honour to be at stake, to have life, honour at stake	
Andarvi { della vita, dell' ono- }		
Trattarsi { re, etc. }		
Andar per uno	to go and call one	
Andare { a sangue? a genio }	to please, to like	
Andare (for doversi)	to be right or proper	
Questo non va detto	this is not to be said	
Addossarsi la cura d'un affare	to take upon one's self the care of an affair	
Battersi le guance di	to repent	

Cercare il pel nell'uovo	<i>to seek for a drunken quarrel</i>	
Darla vinta	<i>to yield, to give up the dispute</i>	
Dare sulla testa, sulle spalle, etc.	<i>to strike on the head, shoulders, etc.</i>	
Dar di piglio a	<i>to lay hold on</i>	
Dar torto	} <i>ad uno</i> {	<i>to lay the blame on one</i> <i>to say one is right</i>
Dar ragione		
Dare o desiderare	{ il buon capo d'anno	{ <i>to wish a happy new year</i> <i>to wish one a good voyage, or journey</i> <i>to wish one a good morning</i>
	{ il buon viaggio	
	{ il buon giorno	
Dare il ben venuto	<i>to bid one welcome</i>	
Darsi buon, o bel tempo	<i>to live a merry life</i>	
Darsi pensiero di	<i>to trouble one's self about</i>	
Dar nel	<i>to incline to</i>	
Mi duole la testa	{ <i>my head aches, or I have a pain in my head</i>	
Mi dolgono gli occhi, etc.	<i>my eyes ache, etc.</i>	
Farsi verso uno	{ <i>to approach,</i> <i>to step towards one</i>	
Far capitale d'uno	<i>to rely upon one</i>	
Farla ad uno	}	<i>to play one a trick</i>
Accorgliela		
Farla con uno	{ <i>to be in good terms</i> <i>to keep company</i> <i>to converse</i>	{ <i>with one</i>
L'assarsela con uno		
Far motto		
Fare { un giro	{ <i>to take a turn</i> <i>to take a walk</i>	
una passeggiata		
Farsi { alla	{ <i>to look out of the window</i>	
Associarsi { sinistra		
Farsi alle scale	<i>to come upon the stairs</i>	

Farsi alla porta, all'uscio *to go to the door*

Fare  $\left\{ \begin{array}{l} \text{a pugni} \\ \text{alle pugna} \end{array} \right\}$  *to box*

Fa se tu sai *do your worst*

Far foca in *to empty itself,* speaking of a river

Far  $\left\{ \begin{array}{l} \text{vista di} \\ \text{sembiante di} \end{array} \right\}$   $\left\{ \begin{array}{l} \text{to pretend as if,} \\ \text{to make believe} \end{array} \right.$

Fare a metà *to go halves*

Venir fatto *to happen*

Far  $\left. \begin{array}{l} \text{Tirar} \end{array} \right\}$  vento *to blow*

Far venir l'acqua al  $\left. \begin{array}{l} \text{la gola} \end{array} \right\}$  *to make one's mouth water*

Far valere il denaro *to turn the money to good use*

Iniziare alla  $\left. \begin{array}{l} \text{vita di} \\ \text{Iniziare la vi-} \\ \text{ta a} \end{array} \right\}$   $\left\{ \begin{array}{l} \text{un } \text{uomo} \end{array} \right\}$   $\left\{ \begin{array}{l} \text{to make attempts, upon a} \\ \text{to have designs } \text{man's life} \end{array} \right.$

Iniziare l'  $\left. \begin{array}{l} \text{onore a} \\ \text{Iniziare all'} \\ \text{onore di} \end{array} \right\}$  uno  $\left\{ \begin{array}{l} \text{to have designs upon one's} \\ \text{honour} \end{array} \right.$

Mancar di parola  $\left\{ \begin{array}{l} \text{to break one's word,} \\ \text{to disappoint} \end{array} \right.$

Mancare al suo dovere *to neglect one's duty*

Mancare alla lezione *to miss the lesson*

Il denaro mi manca *I am short of money*

Le forze mi mancano *my strength fails me*

Non si può  $\left\{ \begin{array}{l} \text{fare} \\ \text{scrivere} \\ \text{parlare} \end{array} \right\}$  *there is no*  $\left\{ \begin{array}{l} \text{doing} \\ \text{writing} \\ \text{speaking} \end{array} \right.$

Non importa *it does not signify*

Che importa a voi?	} <i>what is that to you?</i>
Che monta a voi? etc.	
Che vi fa?	

These last phrases govern the subjunctive:

*Che v'importa ch'io vada colà?*

What is it to you if I go there?

## LESSON XXXVIII.

Mettersi in cammino	<i>to depart</i>
Metter la tavola	<i>to lay the cloth</i>
Mettersi a tavola	<i>to sit down to table</i>
Mettere all'incanto	<i>to sell by auction</i>
Mettere bottega	<i>to set up a shop</i>
Mettere in non cale	} <i>to forsake</i>
Non far conto di	
	} <i>not to care</i>
Mettere vil cervello	} <i>to force one to do what is</i>
in partito	
	} <i>right</i>
Metter del suo	
	<i>to be a lover</i>
Mettere in sesto	} <i>to put a thing in order</i>
Porre } sesto ad una	
far } cosa	
Trovar sesto ad una	} <i>to find a remedy for a thing</i>
cosa	
Metterne le mani sul	} <i>to swear to it</i>
fascio	
	} <i>to take an oath on it</i>
Morir di voglia	
	<i>to long for</i>
Morir di fame	<i>to starve with hunger</i>
Morir di sete	} <i>to be choking with thirst</i>
Struggersi di sete	

Morir di sonno	to be very sleepy		
Patir di legato	to have the liver complaint		
Perder dalla bocca d'uno	to be attentive to what one says		
Perder di traccia	to lose the trace of		
Perder di vista	to lose sight of		
Perder d'occhio			
Dar fondo	to cast anchor		
Prender fondo			
Prendere	in fallo	to mistake	
	in incambio	to take one for another	
Recarsi le mani al petto	to examine one's conscience		
Prendere	ad ingiuria	to take it	as an affront
	a disonore		as a disgrace
	ad onore		as an honour
	a male		ill
Rimanere con un pal- mo di naso	to be put out of countenance		
Ritrarre da	to be like, to take after		
Saltar di palo in frasca	to digress from the matter		
Tirar su uno	to sift, to pump one.		
Scalzare uno			
Tenere a segno	to keep in awe, within bounds		
Tenere in cervello			
Tenere a vile	to despise		
Tener or	con uno	to be of one's opinion	
Tenersi		to side with one	
Tener del semplice, etc.	to be foolish		
Tener corte bandita	to keep open house		
Tener favella ad uno	not to speak to one, to cut one		
Tener segreti i bandi	to conceal things which every body knows		

Tenere a battesimo	{	<i>to stand god-father, or</i>	
Levare dal sacro fonte	{	<i>godmother to</i>	
Tenere servitù con uno		<i>to be acquainted with one</i>	
Tenere gente, persone a dozzina	{	<i>to keep boarders</i>	
Per poco mi tengo che non	{	<i>I have a great</i>	} with the following verb in the sub- junctive mood.
Appena mi tenni che non	{	<i>mind to</i>	
Egli non si tenne fin- chè non	{	<i>I was ready to, I</i>	
	{	<i>was just on the</i>	
	{	<i>point to</i>	
	{	<i>he did not stop</i>	
	{	<i>till</i>	
Saper di fumo, di dolce, d'agro, etc.	{	<i>to taste smoky,</i> <i>sweet,</i> <i>sour, etc.</i>	
Sonare { il violino	{	<i>to play upon</i>	<i>the fiddle</i>
il flauto			<i>the flute</i>
la chitarra			<i>the guitar</i>
Giuocare { alle carte	{	<i>to play at</i>	<i>cards</i>
a, or agli scacchi			<i>chess</i>
a dama			<i>draughts</i>
Sonare } il tamburo		<i>to beat the drum</i>	
Toccare }			
Toccare il Cielo col dito	{	<i>to be quite happy</i>	
Toccare sul vivo, or nel vivo	{	<i>to touch to the quick</i>	
Toccare la mano ad uno		<i>to shake hands with one</i>	
Toccare, or sta a me, a	{	<i>it is my phy, his turn or duty</i>	
te, a lui, etc.	{	<i>it belongs to me, thee, him, etc.</i>	
Tocca, } cocchiere	{	<i>drive on,</i>	} coachman
Volta, }		<i>turn,</i>	



Torre	{ a credenza,	<i>to take upon trust</i>
Pigliare	{ or a credito	
Torre	{ uno di mira	<i>to bear a grudge to one,</i>
Pigliare	{	<i>or suspect one</i>
Torre, Pigliare	ad prestito	<i>to borrow</i>
Torre, Pigliare	un bastimento a nolo	<i>to hire a vessel</i>
Torre, Pigliare	una casa a pigio- no, ad affitto	<i>to hire a house</i>
Pigliarsela con uno		<i>to be angry with one</i>
Pigliare a gabbo		<i>to laugh at, not to value</i>
Non veder l'ora		<i>to long, to be anxious,</i>
Parer mill'anni		<i>impatient</i>
Venir alle mani		<i>to come to blows</i>
Venire in disgrazia di		<i>to incur the displeasure of</i>
Venire a cuore		<i>to come into one's head</i>
Cadere in mente		
Venire a salvamento	{ to come	<i>safely, or safe</i>
Arrivare sano e salvo	{ to arrive	<i>and sound</i>
Venire a bene		<i>to thrive</i>
Venir destro		<i>to suit, to have an oppor- tunity, to be convenient</i>
Venir l'acquolina in bocca		<i>to make one's mouth water</i>
Vivere	{ del suo alla grande da signore di per di	{ to live { upon one's own estate, or income nobly like a gentleman from hand to mouth
Vorrei che		<i>I wish that</i>
Vorrei potere		<i>I wish I could</i>

<i>Volere bene a</i>	<i>to love, to wish one well</i>
<i>Volere male a</i>	<i>to hate one</i>
<i>Volere dire</i>	<i>to wish to say, to mean</i>
<i>Volere piovere</i>	<i>{ to look as if it would rain</i> <i>{ to threaten to rain</i>
<i>Volersi (for doversi)</i>	<i>to be right or proper</i>
<i>Vuolsi ir cauti</i>	<i>we ought to be cautious.</i>

## COLLOCATION OF WORDS.

The grammatical construction of words, as far as relates to the government of them with respect to gender, number, case, time, etc., has been already shown in the several parts of speech so fully, that nothing essential of that kind remains for explanation.

A few observations may, however, be added upon the collocation of words, and particularly of the Conjunctive Pronouns, which is a matter of some nicety. (1)

1. When two conjunctive pronouns come together, one serving for an oblique case, (genitive, dative, or ablative,) the other for the objective, (accusative,) in which two cases they occur together much the most frequently, the former is usually placed first, being just the reverse of the

(1) In Facciolli's philological work, *L'Ercolano*, is an extensive analysis of the conjunctive pronouns; and above all, much that a student would desire to learn concerning them is not there. Perhaps they have never yet been completely reduced to rules of position.

position they commonly take when expressed in English. Examples of this have appeared in treating of pronouns; to which the following may be added:

*Mi si gettò ai piedi ;*  
He threw himself at my feet.  
*Non sapea indurirsi ;*  
He could not bring himself to it.  
*Ognuno ve la concede ;*  
Every one yields it to you.  
*Concedagliasi ;* be it granted to him.  
*Non ci si vorrà più far rimprovero ;*  
No more will reproach be made to us.  
*Cassio ne lo distraeva ;*  
Cassius averted him from it.  
*Mirava a dissuadercelo ;*  
He aimed at dissuading him from it.

2. Exceptions to this general rule of position occur in some few cases, in which it is altered for the sake of avoiding harshness or ambiguity: as in these instances,

*Veniva a vedermi ;*  
He came to see me in it, (in that place).  
*Innanzi agli occhi se gli presentava ;*  
Before his eyes he presented himself to him.

3. Without any such expediency, the usual order is sometimes inverted by poetical or rhetorical licence: as,

*Lo mi disse* ; he said it to me.

*Lo gli diede* ; he gave it to him :

Instead of, *me lo disse*, *glielo diede*. But such deviations are not frequent, and are confined to elevated diction.

4. A general exception to the rule is found in the placing of *ne* after *se*, and other pronominal adjuncts of the passive, neuter, or reflected verb :

*Se ne parla*, *me ne vado*, *se ne viene*, *lavar-sene*, etc.

5. It may happen for both pronouns to be in the objective or accusative case, one being the *si* that renders the verb passive, neuter, or reflected, which *si* is then preceded by the other conjunctive pronoun : as,

*Mediante il quale la si può imparare* ;

By which means one may learn it.

6. It may also happen for two conjunctive pronouns to come together both serving in the oblique case, in which instances the ear directs them to be placed thus :

*Le ne parlai* ; I spoke to her of it.

*Nel caso che altri gliene desse biasimo* ;

In case any one should attach blame to him for it.

*Che te ne pare* ; how appears it to you ?

7. By one of those peculiarities termed idioms of language, a conjunctive pronoun is sometimes taken from the verb to which it properly belongs, and placed before a preceding verb:

*Credendovi io piacere, mi farebbe diletto;*

Thinking to please you it would give me delight.

*Mostrò di volersi di lei vendicare;*

He seemed to be willing to revenge himself of her.

The order or arrangement of words in a sentence or period, as far as it is arbitrary, belongs rather to rhetoric than to grammar; nevertheless it may be acceptable not to leave the subject wholly unnoticed here.

In Italian, the words of a sentence sometimes preserve the most simple and direct order; and sometimes take positions approaching the freedom of the Latin idiom. From the nature of the language, these inversions are often expedient for clearness, force, or fluency of diction, and are therefore common in speaking as well as in writing. To regulate them is beyond the reach of grammatical rule; a few examples from the best prose writers will, however, help to render them familiar to the student.

1. The verb is frequently put before its subject or nominative, in any part of a period.

At the beginning.

*Sollevarono questi nuovi consigli gli animi di tutta Italia ;—Guicciardini.*

These new counsels stirred the minds of all Italy.

*Diede il re conto di quello che aveva operato. —Sarpi.*

At the end.

*Fin qui può correre il mio servizio ;—Monti.*

Thus far my service may extend.

*In tre libri è divisa quest' opera. —Corticelli.*

2. The objective or accusative case is often put before the verb to which it refers :

*Avevano già sgombrata la strada dai durissimi intoppi che tutte le umane imprese attraversano ;—Monti.*

They had already cleared the way of the violent obstacles which oppose all human enterprises.

*Non sarebbe ragionevole che voi dissimile a voi medesimo vi dimostriate ;—Tasso.*

It would not be reasonable that you should show yourself dissimilar to yourself.

3. Other cases governed by the verb are also made to precede it :

Genitive. — *Della leggiadria non intendo di ragionare ;—Tasso.*

Of gracefulness I intend not to argue.

*Delle regole dalla lingua Toscana scrissero con somma lode celebri autori.* — Corticelli.

Dative. — *Alla virtù de' figli si doni il peccato de' padri;* — Monti.

Let the father's sin be overlooked for the children's virtue.

*A lui si conviene lasciar questa cura;* — Idem.  
To him it is proper to leave this care.

Ablative. — *Dalle cose dette si può quel che chiedete chiaramente raccogliere;*

From the things said, what you inquire may clearly be gathered.

4. The infinitive, with or without preposition, is made to precede the verb on which it depends:

*Se confessar si vuole il vero;* — Nاپione.

If the truth is to be confessed.

*Si presentò grandissima opportunità a chiunque di offenderlo desiderava;* — Guicciardini.

Very great opportunity presented itself to any one who desired to act against him.

*Desiderar si potrebbero alcune cose di più, le quali non sono punto facili ad ottenersi, ma, dove ottener si potessero, sarebbero di grandissima utilità.* — Corticelli.

5. The participle is put before the simple tense of the verb with which it is connected:

*Già alle sue case ritornato era ;—Guice.*

He was already returned to his place of abode.

*Proruppe in una esclamazione la quale nasceva da ciò che riflettuto avea ;*

He burst into an exclamation which arose from what he had reflected.

It is separated by a clause of several words intervening:

*Non furono preservate le chiese che dalle mani de' soldati non fossero, con brutti esempi di barbara ferità, spogliate e desolate.—Davila.*

The nominative is put between the participle and auxiliary:

*Fu l'ufficio fatto dal re ;*

The office was performed by the king.

6. A noun in the genitive or dative frequently precedes the noun in connexion with it:

Genitive.—*Essendo delle guerre rimasto vincitore ;—Galeciard.*

*Egli solo delle vostre ragioni e della mia fede potrà esser giudice ;—Monti.*

He alone can be judge of your reasons and of my fidelity.

*Come di gravissima calamità merita se ne faccia menzione ;—Idem.*

It deserves to have mention made of it as of a very great calamity.



Dative. — All' util vostro aver riguardo; —  
Tasso.

*Nel pontefice prevaleva allo sdegno la cupidità  
sfrenata dell'esaltazione de' figliuoli;*  
—Guicciardini.

In the pontiff, boundless desire for the exaltation of his children prevailed over resentment.

#### ABBREVIATION OF WORDS.

The retrenchment of the initial vowel of a word was practised by the early Italian writers, but has long been disused. The curtailment of a word at its termination is general and common; and seems to be required in many cases by the nature of the language.

In speaking and writing Italian, a vowel is often retrenched at the end of a word, and sometimes even a consonant along with it. The practice is regulated by the following principles.

I. A word ending with a vowel may have that vowel curtailed when it is preceded by one of these four liquids, *l*, *m*, *n*, *r*.

## EXAMPLES.

<i>l</i> after <i>a</i> male..maile fate..faile	<i>e</i> sie..sie fate..faile	<i>i</i> sie..sie gentle..gentle	<i>o</i> do..do figura..figura	<i>y</i> curtailment with a before <i>y</i> is hardly ever used
<i>m</i> ma..ma ma..ma	ma..ma ma..ma	ma..ma ma..ma	ma..ma ma..ma	ma..ma ma..ma
<i>n</i> ma..ma ma..ma	ma..ma ma..ma	ma..ma ma..ma	ma..ma ma..ma	ma..ma ma..ma
<i>p</i> ma..ma ma..ma	ma..ma ma..ma	ma..ma ma..ma	ma..ma ma..ma	ma..ma ma..ma

## EXCEPTIONS.

1. No curtailment can be made in the first persons singular of the indicative: therefore, although the substantive *perdone* may be curtailed, it would be wrong to say *io perdon* for *io perdone*. (1)

(2) Thus by under the canopy of the critical for the dream in a line of his great poem:

(*Amico, Amico, — io io perdon — perdone*)

will hint that the grammatical fault has been turned into a poetical grace by the taste and ingenuity of Portinari, in making it the broken articulation of an exclaiming phrase.

There is a single exemption from this restriction, *io son* for *io sono*.

2. Nor can any curtailment of *a* be made in feminine terminations; consequently, *la Romana matrona*, *una sol volta*, are improper: both writing and speaking require *la Romana matrona*, *una sola volta*.

Yet by a common error, *una sol volta* is sometimes said.

3. Masculine and feminine plurals in *i*, are seldom or never curtailed, unless by poetical licence, which is tolerated rather than approved.

II. When a double consonant of the three liquids *l*, *n*, *r*, precedes the terminating vowel, the entire of the syllable is sometimes retrenched; as in the following words:

Caval (lo), fumicel (lo), vessel (lo), fanciul (lo).

Van (no), andran (no), den (no), pon (no), (impoetry for *deggiano*, *porano*).

Trar (re),ocer (re), scior (re), (for *trarre*, *sciogliere*, *sciogliere*).

But this retrenchment of an entire syllable belongs almost exclusively to poetry, with exception of the third persons plural of verbs, as *has*, *dan*, *fan*, *san*, *avran*, *daran*, *faran*, *sa-pran*, etc.; which retrenchments are allowable and common even in prose.

The plural of nouns in *lli* is also abbreviated in poetry, but in a different manner: *angelli*, *capelli*, for instance, being reduced to *angeli*, *capel*.

III. There are four words subject to curtailment without regard to the foregoing rules: viz.

*Frate* to *fra*, brother; *suora* to *suor*, sister; (monastic appellations,) when used in conjunction with a proper name, as *fra Giovanni*, *suor Dottoressa*: in other cases they are not curtailed, as *si fece frate Minore*, *la suora disse*; nor yet is the former when an appellative before a vowel, though the latter is: thus, *frate Alberto*, *suor Anastasia*:

*Santo*, saint, (substantive masculine) to *San* before a consonant, and *Sant'* before a vowel: as, *San Francesco*, *Sant' Antonio*. But as an adjective, this word is not abbreviated: for instance, *andarono a Roma per vedere il santo padre*, (the holy father):

*Grande*, great, (whether masculine or feminine, singular or plural,) to *gran* before a consonant: as, *gran re*, *gran regina*, *gran cose*: before a vowel it may either be contracted to *grand'* or given at full: as, *grand'ingiuria*, or *grande ingiuria*; *grand'uomo*, or *grande uomo*: before an initial *e*, it will naturally be contracted, *grand'eroe*.

IV. *Some other words are also contracted: as, vo' from voglio, po' from poco, fè both from fede and from fece; diè from diede; piè from piede: but they are few in number, and hardly reducible to rule.*

In the rapidity of pronunciation, a vowel at the end of a word will often be suppressed before another vowel; and many elisions of this kind are met with which come under no rule, being wholly arbitrary, and considered merely as a licence of orthography: such as, *potrebb'essere, esser' altri, sett'anni, poc'anzi, esser' uomo.*

V. The plural articles *dei, di, dai*, are contracted to *de', a', da'*, whenever expedient, to avoid cacophony or bad sound: such, for instance, as, *dei rei, dei tuoi, dai suoi*; at which the ear would revolt, and therefore requires *de' rei, de' tuoi, da' suoi*, instead, and so in a numberless variety of instances sufficiently perceptible, though less strong.

By the same rule the plural article when in composition is contracted to *co', ne', pe', su'*, from *coi, nei, pei, sui*.

VI. Two general restrictions of the licence of abbreviation are, that it cannot take place in words ending in a vowel which is accented; nor yet in any word before an *suspensum* if elision would make such word end in a consonant, by

reason of the harshness which that would produce, as will be perceptible in *gentil spirito*, *far studio*, *fanciul scostumato*, *stan stretti*, *San Stefano*, *gran scoglio*: instead of which we must say, at full length, *gentile spirito*, *fare studio*, *fanciullo scostumato*, *stanno stretti*, *Santo Stefano*, *grande scoglio*.

If, however, the curtailment will cause the word to end in a vowel, it may be made even before *i impari*: as, *egli è un po' stupido*; *non vo' studiare*.

The elision of the vowel in articles, in *cio* and its compounds, and in monosyllable pronouns, before another vowel, is considered as a mode of orthography, rather than exceptions to the former of these restrictions.

VII. The contraction of a word is moreover admissible only when a stress or pause does not rest upon such word, but passes over to the next, as in *Signor Giovanni*; *sentir dolore*; *parlar chiaro*; *von d'onore*: and the same in *amor lascivo*, *gran palazzo*, *direm così*, *andiam presto*: so that an inversion of the words would preclude the contraction, and make them necessarily become *lascivo amore*, *palazzo grande*, *così diremo*, *presto andiamo*.

In poetry nevertheless this rule of restriction is

infringed by contractions at the end of a verse and of a hemistich:

*Sogna il guerrier le schiere,  
Le selve il cacciator.*—Metastasio.

*Non ne conobbi alcun, ma io m' accorsi  
Che dal collo a ciascun pendea una tasca.*—  
Dante.

*Così all' egro fanciul porgiamo aspersi  
Di soave licor gli orli del vaso.*—Tasso.

It is to be observed that the curtailment of more than a vowel, as in *fanciul*, though permitted in the pause of the hemistich, is never made at the end of a verse.

VIII. Nor will every word terminating in one of the requisite liquids and a vowel bear curtailment, for very many would be thereby rendered extremely harsh: for instance, *vero*, when a substantive, is curtailable, but not when an adjective; thus we have, *non è ver che sia la morte il peggior di tutt' i mali*, (it is not truth); but we could not endure *questo è un ver Cristiano*, for *vero Cristiano*, (a true Christian).

Thus again, *nero*, *zero*, *amaro*, and others, cannot be curtailed without offence to a delicate ear; nor would it be right to imitate such poets, though classic, as have *dur* for *duro*, *sicur* for *sicuro*, *com* for *come*, *non* for *nome*, or other

contractions awkward to utter, and unpleasant to hear.

IX. We may remark, in conclusion, that two out of the three classes of words by which Italian prosody is distinguished (*parola tronca*, *parola piana*, *parola sdrucciola*;) have a change in their prosodial nature effected by any of these abbreviations.

The first sort, *parola tronca*, is accented on the last syllable, as *mercè*, *pietà*.

The second sort, *parola piana*, has the accent on the penult or last syllable but one, as *pane*, *gentile*.

The third sort, *parola sdrucciola*, has the accent on the antepenult or last syllable but two, as *amano*, *simile*.

Now by any curtailment of the termination, the *parola piana* becomes *tronca*, as in *pan*, *gentil*, because the accent then rests on the last syllable; and the *parola sdrucciola* becomes *piana*, as in *aman*, *simil*, because the accent then rests on the last syllable but one.



## ADDITION OF A LETTER TO WORDS.

By an opposite licence, a vowel is sometimes added to words; but this licence is very confined.

When a word ending in a consonant, as *per*, *con*, etc. (of which sort the language has but a very small number,) is followed by one beginning with an *i* *impura*, as *i* may be prefixed to the latter for the sake of softening the sound, and thus, instead of *non spero*, *per stringere*, *di scoglio in scoglio*, it is more elegant to say *non ispero*, *per istringere*, *di scoglio in iscoglio*.

When the particles *a*, *to*, *e*, and *o*, or, are immediately followed by a word beginning with a vowel, a *d* is commonly joined to them, (as already mentioned in treating of those particles,) in order to prevent the hiatus that would arise from such concurrence of vowels: for instance,

*Ed iri presso*,—*cominciarono le genti ad andare*,—*non fece motto ad amico, od a parente*.

## ACCENTS.

In Italian writing and print, marks or accents are more sparingly used than in French, and less sparingly than in English.

L'*accento acuto*, (') the acute accent, is placed over a vowel in words whose meaning varies with a difference of accentuation, which falls upon that vowel when marked: as,

*Salì*, power, to distinguish it from *salì*, nurse, (accentuated on the first syllable).

*Gì*, contracted from *già*, verb, to distinguish it from *già*, adverb; (the former a dissyllable, the latter a monosyllable).

L'*accento grave*, (') the grave accent, is placed upon the terminating vowel of every polysyllable word when that vowel is accentuated in pronunciation: as,

*Carità*, *mercé*, *però*, *virtù*.

It is accordingly used in the parts of verbs so accentuated, viz. in the third persons singular of the preterite, and first and third persons singular of the future indicative: as,

*Parlò*, *tenè*, *senti*, *parlerò*, *temerò*, *sentirò*; *parlerà*, *temerà*, *sentirà*.

Monosyllables consisting of two vowels which

make a diphthong take this accent over the last vowel: as,

*Gid, píe, cíd, giú.*

It is also taken by monosyllables having a single vowel, to discriminate the sense in which they are then employed from a different sense which they bear without the accent: thus are distinguished,

<i>d</i> (verb) is	from <i>e</i> (conj.) and
<i>e</i> <i>d</i> (conj.) because	<i>e</i> <i>e</i> (pron.) that
<i>d</i> <i>i</i> { (subst.) day {	<i>d</i> <i>i</i> (prep.) of
{ (verb) tell {	
<i>e</i> <i>d</i> (pron.) himself	<i>e</i> <i>e</i> (conj.) if
<i>s</i> <i>i</i> { (adv.) yes {	<i>s</i> <i>i</i> (pron.) him
{ (conj.) so {	
<i>i</i> <i>d</i> {	<i>i</i> <i>a</i> (art.) the, (pron.)
{ (adv.) there {	her, it
<i>i</i> <i>i</i> {	<i>i</i> <i>i</i> (pron.) them
<i>n</i> <i>d</i> (conj.) nor	<i>n</i> <i>e</i> (pron.) us.

*La diéresis* (") diéresis, has been adopted from the Spanish mode of printing, and introduced in late editions of the poets in Italy, to distinguish those words which *ie* and *io* are separate syllables from other words in which these two vowels are blended into a diphthong: as,

*Conveniente, furioso, oriente, punizione.*

These three different accents or marks do not prescribe any variety of pronunciation. The

first is not noticed in all Italian grammars, and the last perhaps in none. In the best dictionary of the language, (1) the second alone is used, as it also is in some of the best recent edition of poetry.

*L'apostrofè* (') the apostrophe, is a mark of contraction common in all the modern European languages to denote the elision of a vowel. Its employment in Italian, which is chiefly with the article, has been already rendered familiar.

The letter *A* in Italian may be considered under the present head, in the nature of a mark.

It is placed with a *c* and a *g* to denote that they are to be pronounced hard before *e* and *i*, the same as before *a* and *o*: as in

*Cheto, chiaro, ghiaccio, ghirlanda.*

This letter is moreover annexed to the few following words for the sake of grammatical distinction, without altering their pronunciation: *via*.

<i>Ho,</i>	<i>hai,</i>	<i>ha,</i>	<i>hanno,</i>	(from <i>avere</i> )
<i>Ohi!</i>	<i>ahi!</i>	<i>ah!</i>		<i>doh!</i> (interj.)
<i>O,</i> conj.	<i>ai,</i> art.	<i>a,</i> prep.	<i>anno,</i> subst.	<i>de'</i> , art.

(1) *Alberi's*, 6 volumes, 4to. Leips. 1799—1804.

# EXERCISES.

## LESSON VI.

That will be more diligent than this professor. This you  
 is not as good as the other. You eat as much as your friend,  
 She is as much respected as the queen. They have as many  
 soldiers as we had. Do not walk so much. We walk less  
 than you do. This (line of battle ship) is longer than the  
 Albion. You are older than my captain. They have not so  
 much patience as is required to bring to an end a long and  
 difficult undertaking. We did not find so many difficulties  
 as you thought. There are some persons who write better  
 than they speak, and there are others who speak better than  
 they write. Cicero was more eloquent than Antony. It

*superiore.*  
*altro.* *compilate* *il vostro*  
*regimento*  
 1 2  
*avere.* *==* *paraggnate* *paraggnare*  
*==* *(vascello da guerra)* *grande*  
*vecchio*  
*patienza* *necessaria per condurre ==*  
*imprende* *==* *inconoscere difficoltà (form.)*  
*credulate.* *Pl* *scrivano*  
*parlano* *o se*  
*Cicerone* *eloquente* *Antonia. ==*

is better late than never. Friend, you lost our cause,  
*non era che una causa vana.*

Why? You speak with more zeal than prudence. There  
*Perché? maggior*

is more hospitality in the provinces of a great kingdom than  
*ospitalità provincia regno*

in the capital. The happy termination of this affair is more  
*felice conclusione affare*

due to his sagacity and experience than to our  
*deve alla sua sagacità ed alla sua esperienza alla nostra*

strength. The wine we drink is older than yours. He reads  
*forza, che bastano del legge*

more by day than by night. You are more foolish in your  
*di giorno di notte, fatto nella vostra*

old age than you were in your youth. In the situation  
*sveglimento non foste giovane state se*

we are in, we have more to hope than to fear. Why are  
*noi = da sperare da temere.*

you then more downcast than the others? The lesson you  
*depresso*

are writing is colder than mine. He drinks more than  
*state scrivendo della mia bere*

he can. You sleep more than a dormouse. I take more  
*mangia dormire giace, se*

exercise (in winter) than (in summer). (Were I) as wealthy  
*curevole d'inverno d'estate. Se io fossi così ricco*

as Cæsar I (would make) a better use of my riches  
*Cesare farei = delle mie ricchezze*

than (he did) of his. The richer a man is the more  
*non face agli altri uso.*

re conscious he is. The more I drink the more thirsty I  
*avere bere assetato*

ma. The voice of this lady is much more harmonious than  
voce signora armoniosa della  
young. She is much handsomer than the duke's daughter.  
suoza. bello

## LESSON VII.

(The day before yesterday) I dined at the admiral's, where  
avanti ieri pranzo del  
as I enjoyed the company of Mr. R., who, according to my  
godai compagnia il quale secondo la mia  
opinion, is the most learned man I have ever met,  
opinione detto che io abbia mai incontrato.  
His style in conversation is very plain and clear; his  
discourse conversazioni semplice chiaro le sue  
ideas very high, and the strength of his argument irresistible  
idee sublimi forza del ragionamento  
his. (Speak to him,) he is very affable. This paper is  
Parlatogli affabile.  
very thin. The ink is very thick. He has written a very  
sottile, denso, scritto  
long letter. He is a most virtuous man. The youngest of  
lunga lettera. È un uomo molto virtuoso. Il più giovane di  
the sisters is not yet married. Mr. William is the tallest in  
sorelle. non è ancora maritata. Guglielmo è il più alto  
the regiment. The oldest in the assembly will decide the  
reggimento. Il più vecchio nell'assemblea deciderà  
question. He will travel with the richest man in Germany.  
questione. Viaggerà con il più ricco uomo in Germania.

These are the most careless young men I know. This town  
 trascurato      disordinata.  
 is very populous. A very violent storm threw six men-  
 popolato,      furiosa burrasca gettò sei merca-  
 chant vessels on the southern coast of Sicily. Do not be  
 tale bastimento      meridionale      Sicilia. =  
 vain though you are very handsome. The apples you  
 vano ridere      affettuosi che si  
 (sent us) last year, were very ripe. Do not eat  
 mandate l'anno scorso      mature.  
 any peaches; they are scabbed, and consequently very unwhol-  
 some =      asprità in conseguenza      mi-  
 lesome. Your servant is worse than ours. He believes  
 loro      domestico      (ad)      nostro. Si comporta  
 worse than you do. He is a very upright man  
 (adv.)      =      integro.

## LESSON VIII.

(What o'clock is it?) It is one o'clock. I think it  
 Che ora è      credo che  
 is two o'clock. (Look at) the sun-dial. (It is a quarter past  
 sono      Guardate orologio a sole      sono  
 four.) The opera begins at half-past eight. We dine every  
 incamminato      =  
 day at four o'clock. I left the ball-room (at a quarter be-  
 cessi dalla balla sole  
 fore five) (It wants a quarter of six.) (It wants ten min-  
 ute)



ten of eight.) I (have seen him) at eleven. (What day  
*P ho veduto . . . d' quanti dì*  
 of the month is this?) It is the first. Two line of  
*sianno del mese* =  
 battle ships arrived at Cadix on the twenty-first of  
*arrivarono a Cadice* =

*Il* *1*  
 last month. He died in Italy on the twenty-fourth of Fe-  
*scorsi Italia*  
 bruary, one thousand eight hundred and sixteen. The gover-  
*Il* *1*  
 nor will be here on the first of next month. Make the  
*= del prossimo =*  
 2d of March, 1838. Leghorn the 15th of August, 1838.  
*Livorno*

I hope you (will stop and dine' (with me) to-day. It  
*spero che starate a pranzo meco oggi.*  
 is now three o'clock, and ( we shall sit down - to  
*ci metteremo a*  
 table) in half an hour. The first time he speaks in that  
*toro la . . . volta che parlò quella*  
 disabliging way, I (will tell him) a few words. The last  
*aggravate maniera gli dirò due o tre parole*  
 time I wrote to my father was on the 27th of May. I ha-  
*che scrissi* =  
 ve dined with her several times. He has invited me  
*ballato lei parecchie . . . si ha invitato*  
 twice, and I have dined with him only once. Ba-  
*due volte . . . pranzato lei una sola volta.* No-  
 poleon (was born) at Ajaccio on the 15th of August, 1769,  
*polesse nacque in* = =  
 and died at St. Helena on the 5th of May, 1824. Charles  
*Sant'Elena* = *Carlo*

the twelfth, king of Sweden, and Peter the great, emperor  
*Svevia Pietro grande*  
 of Russia, were two great men. Charles the fifth, king of  
 Spain, and emperor of Germany was born at Ghent on the  
*Gand =*

twenty-fourth of February in the year one thousand five  
 hundred. George the first succeeded Queen Anne. All  
*Giorgia successe alla Anna*  
 three perished on the scaffold. Both kings ascended the  
*perirono palae* . *auffrono and*  
 throned in the same year. Both ladies were at the ball.  
*stano*

## LESSON IX.

I saw your cousin dressed in an extravagant and buffon-  
*vidi cugino vestito d' bisarrie buffo-*  
*1 1 1 1*  
 like way. He had a large red hat, a pair of great green  
*sempre maniere*  
*1 1*  
 spectacles, yellow (thick, ill-shaped shoes), and a small white  
*piante scarpe*  
*1 1 2 2*  
 cockade. How pleasant that poor old man is, who (in walk-  
*Quanto lieto quel . . . che passeggiava*  
 ing) with the admiral. Go to the fair, if you wish to  
*Andate fiera volete =*  
 see the country lanes of the neighbouring villages. Poor Ex-  
*cedere vetre villeggi.*  
 ce man! he deserves compassion. The young merchantman is  
*merito pietà.*

gone to take a walk. When Jerusalem Delivered was  
*fora passeggiata* <sup>2</sup> in *Gerusalemme Liberata* and

I published, many pious rhymers, and even some men of great  
*alla loro modo* *modo*

merit began to talk rashly against it. Be good, (thou  
*regala al mio caro ed obbediente amico diletto, F. d'Amico*  
 despicable ignorant fellow,) do not disturb me with thy-  
*ignorante* = *disturbarsi colte tue*

(silly expressions,) I see a fine little dog in the street. Why  
*avveglione* *vedo* *strada*

have you seen the small book? He is a (poor silly man.)  
*streetista* *questo uomo,*

That pretty girl sings like an angel. Whom (do you look  
*donzella canta come angelo. Chi* *cercate?*

for?) The colonel. Go to the square, you (will easily  
*colonello. Andate in piazza. Is* *conosci-*

and him out,) even in the middle of the crowd. He has  
*rete facilmente anche in mezzo alla moltitudine.*

at his side a long bad sword, and wears a pair of (large  
*al fianco lungo spada* *fiere* *ma-*

delightful monstrum.) Rest on this little bed. I have  
*storditi spaventevole. Riposate su*

left the letters on the little table. Ring the bell.\* This  
*Scote*

little room † is fine. There that (her ~~eyes~~) <sup>2</sup> *are.* It is  
*bello. Gettate quella* *cosa* =

a (worldly look). O (inconsiderate young man,) you will  
*libro* *giacere* *si co-*

\* A bell used in the house is called *campanello*.

† Camera means also a cabin on a ship.

ruin yourself, if you do not listen to the advice of an  
*avvertete* *te* = *avvertete* *me* *i* consiglio *d'* un  
 old friend of yours. Do not sleep in this (bad room;)  
*questo vecchio amico.* = *dormite* *camere*  
 it is dirty and damp. There are a full handsome woman.)  
 = *sporca* *umida,* *bell donna.*  
 What a \* ( nasty house)!  
*casa.*

## LESSON X.

Dear Marquis, do not complain of me. We have spoken  
*vi lagnete*  
 to him. She has received from France two gold necklaces,  
*collane*  
 which were sent to her by her husband. He sings and plays.  
*che* *cantare* *giocare*  
 and I study and write. I was with him (two days ago.)  
*studiare* *scrivere,* *due giorni fa.*  
 We shall dine after you. They never dined before us. They  
*dopo di* *non mai* *prima di*  
 declared war against us. He speaks ill of her. She speaks  
*dichiarare* *la* *contro di* *parlare* *male*  
 well of him. Speak to him. Do not speak to him. Let  
*bene*  
 us give him a reward. Let us not give him any thing. She  
*dare* *compensare,* *nulla,*  
 came to see us. Give me a loaf. Giving me a slice of  
*venire a vedere.* *pane.* *fetta*

\* *d'*, placed after what is an adverbial phrase, is not expressed in Italian.

broad. Having given a chair to her. Having spoken to him. I  
pass. *cedo*

do you hear. Would him and her. Do not would her. Do  
own. *egredere*

you see that? He flatters himself too much. We wish to  
havingare *desiderare*

know him. Draw thyself. We cannot grant you leave.  
conquer. *Faciō* *accedere in permissione*

They punished themselves and not me. I leave these gen-  
punire *laedere*

tleman with you. (He is very fond of speaking) of himself.  
*Gli piace molto di parlar*

Be prudent and circumspect, when you speak of yourself. He  
*riservato*

is not master of himself. They have been sent by you. He  
*padrone* *mi*

said within himself, that he would not (part from) her. Do  
*tra* *che* *lasciare*

useful to yourself and (your neighbour).  
*provare (ing.)*

## LESSON XI.

Here is the treaty; it was signed last month, and is  
*autografo di*

guaranteed by England. We have not been guided by en-  
*garantito* *guidati*

rice nor by ambition, but by the hand of God. It saved us  
*salvare*

from every danger; it made us victorious; it will assist us.  
*da* *rendere* *vincere* *ajutare*

Let us decide in it. Give some to the soldiers. Give him  
*confidare*

some. Do not give him any. Give them to me. Do not  
give them to me. Let us speak to him of it. Let us not  
speak to him of it. Send me some. Do not send me any.

*Mandare*

Here are some cherries; buy four pounds of them. How  
*villosa; esopifera*

many books will you buy? I shall buy twenty. They will  
thank you for it. Open the trunk, you will find three pair  
*regiments*                      *books,*                      *trunks*

of silk stockings in it. We shall go to court to-morrow. I  
hope we shall see there several Englishmen. Ambition has  
been fatal to him; but without it, he (could not have done)  
*semper di*                      *non mirabile potius fore*

2

1

so many wonderful things. The love of glory produces great  
*amirabilia*    *proditore*

men: a man led by it is very useful to his country, and in-  
*galante de*    *patria*

valuable to his enemies. Who (a caring)? My guardian?  
*a'assi servite. Chi*                      *vincit?*                      *tutore*

Yes, it is he himself. These are some men, who think dif-  
ferently.  
*penore*

## LESSON XII.

His house was built last year. It is larger than ours.  
*fabbricato*    *grande*

Your soldiers are better disciplined than ours. A friend of  
*(adv.) disciplinatus*

mine will come <sup>2</sup> here <sup>1</sup> perhaps to-night; let me know it.  
*qui forse stasera farà sapere*

<sup>1</sup> What <sup>4</sup> house <sup>2</sup> are <sup>3</sup> these? They are mine. The meadows  
*Di chi stiano* = *prato*  
 are yours; the country-house, *hère*, and the olive-trees, mine.  
*essa di compagnia* *aliva*

I am pleased with my success, and yours. How does  
*contento di* *Come* =

<sup>2</sup> your <sup>1</sup> father do? Your brothers know that you were with  
*sta sapere essere*

us. Speak to his wife, and mine. Her brother is not mar-  
*married*

ried. I shall send his letters to my friends, and yours. If  
*gliaio*

Your Excellency thinks proper to mention it to His

*Eccellenza credere convenienti di farne menzione*

Majesty, here is the petition. He sacrificed his riches,  
 health, and sisters to his ambition. She was beloved by  
*salute* *amato*

her relations. The king, abandoned by his followers, was  
*abbandonato* *fug-*

away from the field of battle. Whose such are these?  
*gli* *compo* *staggio* *stipite*

They are mine; (you are mistaken), they are my father's.  
*l'ignavia* *di*

How can you be so unkind to a friend of mine? Two  
*potere* *incontrarvene*

<sup>2</sup> sailors of ours <sup>1</sup> deserted last Monday. The surgeon cut off  
*marinero* *disertare* *chirurgo tagliare*





not take those curtains away. This man <sup>1</sup> never keeps <sup>3</sup> his  
<sup>cortina</sup> <sup>non mai eventuale</sup>  
 ward. That man has been unsuccessful in his undertaking.  
<sup>infelice</sup>

Speak no more to me of that man; he has deceived me, and  
<sup>ingannato</sup>

those who were recommended to him. He, who in his  
<sup>raccomandato</sup>

youth (gives himself up) to pleasure, and does not endea-  
<sup>darvi in preda</sup> <sup>procu-</sup>  
 vor to cultivate his mind, will in his old age be deprived of  
<sup>cura</sup>

that relief which is afforded by study. Let us relieve him  
<sup>solleva</sup> <sup>recata</sup> <sup>sollevare</sup>

who, in his prosperity, threw a compassionate eye on those  
<sup>gettare</sup> <sup>pievole sguardo</sup>

that were unfortunate. From that woman you will receive  
<sup>3</sup> <sup>1</sup>  
 good advice. From this woman you will receive nothing  
<sup>consigli (pla.)</sup> <sup>non</sup>

<sup>3</sup> but mischief. I have seen him this morning, and  
<sup>altro che danno.</sup>

<sup>1</sup> <sup>2</sup>  
 shall see him again this evening. That man deserves  
<sup>riverdere</sup>

praise, who prefer the public interest to their own.  
<sup>antiparte</sup> <sup>propria</sup>

Whose watch is this? It is mine. That coat of yours fits  
 you well. Those shoes of yours are not shining. Tell your  
<sup>share</sup>  
<sup>lastro</sup>

<sup>1</sup> <sup>1</sup>  
 servant (to show them again).  
<sup>di ripulire</sup>

## LESSON XIV.

The dog                    you    (are feeding)    is a    sporting  
*cane al quale      date da mangiare    = ringhioso*  
 beast. Mr. N., whom you    know,    wishes to speak to you.  
*conoscere volete =*

The table upon which you write is broken. Send it to the  
*rotto.*

joiner; he will repair it. The soldier who was at that  
*fatigatore; i soccorsi*  
 battle, received a medal. I will point out to you the ap-  
*mostrare.*                    *mostrare*

tain that was wounded in that    action. I know that you  
*cooperazione.*                    *sapete che*

will    call    on    these gentlemen you met at the General's  
*andare a vedere*

yesterday. You have detached all the people who live  
*disgiungere tutte    persone    stare*  
 in this house. I shall send the letters you have written.  
*scrivite.*

Here is the lady whom you heard sing, and whose voice is  
*suavità*

(so very) melodious. Last night I went to Mr. N.'s.  
*tanto    armonioso. Feri sera or jersera*

There I    met    a young man whose manners (are prepo-  
*rei    incontrare    personaggio*  
 sitious.) William, whom I have entrusted with care  
*in mio favore.*                    *a cui    confidare =*  
 secret, will come at half-past ten. I wrote to him to allow  
*di*

me to go on shore; but I have not received an answer;

which hinders me from calling on those strangers. Confess  
*inspire* *de*

candidly what you plotted against us. What a meritorious  
*transire* *de*

I  
 died!

## LESSON XV.

Which of those pens will you give me? What does he  
 say? I do not understand him. Pray, did you hear

what he told us? Who? Mr. N. No; I did not.  
*aspire* *de* *gratia* *intendere*

Who is at the door? Go and see. To what do you apply  
 yourself? What resolution has he taken? What is his  
*resolutione* *prope*

name? What are his amusements? Whose rings are these?  
*divertimento?*

What have you done to-day? Whose writing-desk is that?  
*scribitis*

It is mine. Of what do I complain? On what do I  
*lamentari?* *super* *de*

ground my hopes? Whom shall we believe? To whom  
*fidere* *de*

have I offered an insult? In what country shall I take a  
*refuge?* Which of the two will accompany me? Which  
*vincere?*

will remain? Under what star was I born? Who is (worse  
*plus mal-*

troubled) by fortune than I am?  
*trouble* *me*

## LESSON XVI.

There are two generals at the head of the army, both of the  
*troupe*

same age; but one more brave than the other. "Here are  
 the weapons," said he, showing his sword and a pistol; "I  
*arme* *la* *il*

shall either conquer with this, or die by the other. "I have  
 examined the trial of your unfortunate countrymen; the  
*process* *compatriotes;*

youngest were (led astray), and their punishment will not be  
*injustice* *outrage*

so severe as that of the others. "Eat, drink, and live  
 merry," said he to me. "I will have nothing else,"  
*allégresse*

replied I to him "and wish to retire." Respect  
*respect* *désideraire de retraite.*

other people's property, and be satisfied with your own.  
*contentez de* *me*

To speak of death, and die, are two different things. \* Some  
 laugh, and some cry. If any person should know what  
*passions*

\* This phrase, and others of the same nature, are expressed also  
 by *chacun son tour*.

*Chacun son tour, chacun son tour.*

Some say one thing, some another.

you have done, you would no longer be considered a great  
<sup>person</sup> <sup>reputation</sup> =

man. Why do you not make <sup>your</sup> troubles known to the  
<sup>superior</sup>

Duke and his brother? Both can relieve you. I have re-  
<sup>solved</sup>

ceived a great many civilities from Mr. Smith and his father,  
<sup>favour</sup>

and am grateful to both for what they did for me. You will  
<sup>do</sup>

meet at the banquet the English and French gentlemen, that  
<sup>are</sup>

are now in this island. Do not speak of politics to either  
<sup>politicians</sup> (sing.)

of them. I will send you back the patches and wall-  
<sup>reminders</sup>

maps; both are of a very bad quality. We only have two  
<sup>old</sup>

<sup>5</sup> enemies, and neither of them will be able (to do us any harm).  
<sup>success</sup>

I have not given any reason to either of them to scandalise me.  
<sup>= motive</sup> <sup>= difference</sup>

Why then do they fly from me? They desire me  
<sup>fugitive</sup> = <sup>ingrates</sup>

another. They wish to die for each other.  
<sup>valere</sup>

## LESSON XVII.

Somebody is making a noise; who is he? We shall give  
*alcu* *alcu*

this letter to somebody. When you speak of any body, mind  
*qualcuno*

what you say. If any of those ladies like to dance, we  
*alcu* *alcu*

(shall need for) the musicians. Take notice of these nec-  
*mandare a chiamare* *conoscere*

trices. Some of your relations are in the country. When-  
*perire*

ever I call on him, he has always some tale to tell  
*in che virtute* *istorietta a raccontare*

me. Nobody assists me. He assists nobody. I have done  
 nothing. Nothing discourages him. No officer shall go on  
*sorvegliare*

here without my permission. We do not know any body at  
 Lagnon. Is no ship. Not one of your ships (to be in)

*legno abbattuto*  
 with that pirate. Nothing lasts in this world. And he was  
*disgraziato*

so completely transformed, that no one could have known  
*del tutto* *trasformato*, *refigurate*

him again. The sea was quiet, and no clouds veiled  
*callo mudo (fem.)* *velare*  
 the stars.

## LESSON XVIII.

You are the protector of all our family. All my hope is in you. All his actions are guided by goodness and justice. I do

see your (father-in-law) every day. The (mother-in-law) answers

writes every week to us. Her (daughter-in-law) has lost retirement answers

a servant. You will hear every thing from the (son-in-law). answers

We opened the gates of the church, and found every thing opens porta

spoiled by the rain and thunderbolt. Every body knows guarantees fulmine (con.)

me, and I know every few people. All the officers will be poco gente.

assembled at ten o'clock, and each will receive the orders of the commander-in-chief. He has left ten thousand pounds

to each brother, and six thousand to each sister. Whoever is kind and charitable, will be esteemed by his fellow-creatures. simile.

With the consent of every body. That cruel man is hated answers

by every one. We have to pay two dollars each. Each of dears = per

the ladies went away. In each case. His horses are arrived; answers

each is saddled and bridled most sumptuously. He refuses indignation magnificence.

(speaks ill) of any man whatever. His courage is so strong,  
*spavalda contro* *courage*  
 that he is protected against any sword whatever. Whatever  
*incaro da*  
 you may hear, be silent. This is the truth, whatever you may  
 believe. He can speak with eloquence of any thing whatever.  
 Now this is the justice of the king; that those who apply  
*ricorrono*  
 to him, whoever they may be, (are immediately admitted) to  
*al momentaneo audito.*  
 his presence. Come, whoever thou art, either a virgin or a  
 goddess, do advise me who am an unhappy shepherdess.  
*consigliare* = = =  
 Gentlemen, come at whatever hour you like; you will find  
*al piacere*  
 me at home. Be pleased to stay here (a short time) with me,  
*piacervi di* *alquanto*  
 and hide not from me what is become of her.  
*celare* *me mi chiacchiò*

## LESSON XIX.

We are hunting hares and rabbits, with which this little  
*cacciare* *di cui*  
 island abounds. When you called the *Fetturino*, we were  
 drinking your health. I shall not stir hence, and  
*alla*  
 I shall (look at) those who pass by. <sup>†</sup> *passerai di qui*  
*osservare* =  
 are arrived, he will be looking for you all over the town.  
*per* =  
 I am examining the nursery in order to choose those plants,  
*scrutinando quelle di*



## EXERCISES.

21

which, according to my opinion, will thrive in your orchard.  
*secondo alligatore pomato*

When we were at Padua, we often went to see the professors  
*Padova, a*

of that University. Caius Marius was born at Arpinum  
*Caius Marius Arpinum*

from obscure and illiterate parents. He signalized himself  
*obscuro illiterato parente. distinguere*

under Scipio, at the siege of Numantia. The Roman ge-  
*Scipione, arando*

neral saw the courage and intrepidity of young Marius, and  
*intrepido*

foretold the era of his future greatness. The most celebrated  
*predire*

temple of Mars at Rome, was built by Augustus after the  
*Marte in Augusto*

loose of Philippi. Carthage was destroyed by the Roman  
*Philippi.*

147 years before Christ. The memory of Adrian was as-  
*prima di Cristo. memoria Adriano con-*

tinuing. Did he breakfast with the French minister?  
*prandata. fare colazione*

Did he tell you what my father wrote to the committee?  
*comitato?*

I have not had the pleasure of seeing your friends. If you  
*piacere (promised.)*

ask me month's leave, the government will not grant it to  
*di sei mesi un congedo, governo*

you. If you remain quiet, I will give you two beautiful  
*tranquillo,*

prints. We shall retire at the hour (you like). As soon  
*stampate ritirarsi at the hour (you like). As soon*

as you wish to retire, you may retire.  
*ritirarsi ritirarsi*

as the dinner is over, I shall call on you. We shall  
*avrete a treasure* —  
 talk of that when the captain is on board. He will go on  
*aboard*.  
 short after he has given a lesson to his pupils. Perhaps he is  
 — *Forse*  
 not gone to the play. Do not enter; perhaps he is busy.  
*teatro. occupato.*  
 Do not tire that man. Do not reply when I scold thee.  
*annojare*  
 I have written this year (to my friends) in the East Indies.  
*agli amici che ho Orizente India*  
 After he had considered a little while, he answered.  
*pensato*

## LESSON XX.

I wonder you should suffer that rather so much. I  
*maravigliarsi* *adulare*  
 was surprised he could ~~resist~~ temptation. I (am  
*surpreso* *potere resistere alla tentazione.* *ho*  
 afraid) you have disobeyed the orders. I fear he will die of  
*potere*  
 that disease. He is a good master: he always wishes that  
*malattia.* *padrone;*  
 his servants should be satisfied. I wish you may succeed in  
 every thing. He (would have) me go with the general. I  
*verrebbe*  
 allow that every one should tell me the truth, though it  
*permettente*  
 be displeasing. I will not allow you to neglect your affairs.  
*splacerebbe.* *trascurare*

I grant you that we are more lucky than he is. He *considera*  
*considera*

decided that every officer should be on board at *non-ven*  
*ad tramontar del sole*

Command that we should go and fight, and we shall obey.  
*Intendi,*

I do not doubt but you will approve of his measures. For  
*che non* *Per*

God's sake do not detain me: I must be (at the) go-  
*Fuor del Cielo* *trattatore* *del*

vern's at nine o'clock. It was necessary for us to be silent.  
*—*

It is better for him to be with me than with those (my fellows).  
*affermazione.*

Is it possible for you not to follow our opinion? It was  
*advice a*

just that he should fall, who was the cause of our evils. It is  
*male.*

probable he will arrive here before the courier. Where is the  
*carriero.*

person who dares to contradict me? There is *no* one who  
*no* *chi*

wishes to drink more. Find me any one who might help me  
*non* *chi*

in this work. I see nobody that knows us. If you know  
*di*

any office. There is no man in the world I esteem more than  
*affare.*

you. I think there was a philosopher who said that the  
*di pace*

world had been destroyed several times. (I think) he is called  
*di pace*

French. These are very hazardous : I do not wish to imitate *France*.

For then I believe I have a soul which is immortal. Send me a soldier whom I can trust. This is the most difficult *de* *fidere*.

I praise I have ever met in this work.  
*praise* *opera*

## LESSON XXI.

To forgive our enemies is a mark of a great soul. To  
know how to give reasonably is a talent few persons possess.  
Since you must (have an interview) with the artist, make  
*Glacé* *admission*  
him come (to my house). I cannot refrain from drinking  
*de* *me*.  
that wine, although the doctor has forbidden me to do it. I  
*medico* *strare* ==  
often see him walking with the Robins. It is necessary to  
*Robins*  
persuade not to see. He would not see me any more. I hear  
*ville* *pils*  
them talking together. I never heard you should you  
*discrete* *de male (grat)*  
neighbours. Let me alone; I am not in a good humour.  
*Lavastone* *mare*, *de* = *unite*.  
Though I have told him many times to stay at home, he  
*pils* *ville* *sternere a case*,  
does not care to obey me. For all I am not his father, I do  
*Brevel* *gls*

not leave off scolding him. He can dance. Can you swim? *natare*  
 I can; but I am not able to swim to-day, for I feel *debilis*  
 (without strength). I can dance one hour (without stopping, *sine intermissione*  
 and not feel tired for it). If you can (dance in colours), I *colores*  
 pray you to make me a copy of this picture. Do not fail to *quod*  
 answer me by return of post. I always forget to (make an *interrogationem*  
 inquiry) about it. The king ordered me to conclude a treaty *pacem*  
 with the enemy. If you help me to effect the welfare of *bonum*  
 my subjects, history will speak both of me and you. That *veritas*  
 man is entering upon *incipit* *via* a person is *adversarius*  
 advising you to swerve from the path of honour; but re- *declinat*  
 member you are a king. I apply myself to study from morn- *die*  
 ing till evening, and he plays the fool the whole day with *allo*  
 the blackguards of the neighbourhood. He strives to sup- *monstrum*  
 port his family (in a decent way), and aspires to obtain *habere*  
 the esteem of every-body. I think I see in you the image of *Me pare*  
 your father, and I love you as tenderly as (I did him). *inveniens*

This professor teaches you how to live (like an honest man),  
*in de acce dabbam*,  
 both by his science and actions. He is a treasure to you ;  
*con amore*  
 tried out to lose him. Glory excites the mind to perform  
*fare*  
 great deeds. I have been waiting for you all the morning to  
*attend*  
 take you to the governor's. He stood neutral in order not  
*confutare* *restare*  
 to (make us his enemies). I write to you these lines to men-  
*inimicari con noi.* *riga accen-*  
 tuate the truth. (I shall call on you) to take leave. You  
*tanti (grati.) Parli da noi congedo.*  
 give us a great deal to extend little to drink : I wish you  
 would give us plenty to drink and little to eat. I have to  
 pray you in favour of a friend of mine. My wife dissuaded  
 me from going to Laura's brother. I hardly believe it. I had  
 — *bagno. Io stento (inL)*  
 much ado to persuade him. For all he is assistance to his  
*ad =*  
 work, (he can scarcely get his livelihood). Go about your  
 affairs, *e egli stenta a vivere. Andare a fare i*  
 business). He will not be long before he comes. It is con-  
*fatti vostri. Non intenderli mollo a =* *asimen-*  
 sence to listen to what he says.  
*chessa dare retta*

## LESSON XXII.

The armies thou hast defeated, the nations thou hast sub-  
*acconfiggere,* *seg.*

deed, the crimes thou hast forgiven, and the bloody  
giogare, al quall tu

thou hast obtained over thy passions, render thee great as  
avete agl

the eyes of men. Taste that wine, and let me know  
Gustare di sapere dire

whether it is good or bad. The rain has interrupted, thou  
se =

anxious, the works I had begun. After he had pointed  
anxious, sbucchiare or mostrare

a pair, he made three parts of it, and gave one to me, ano-  
ther to the cavalier, and the third to his son. After you have

carried the horses, give them the oats. I shall tell the  
avvalere, al =

strongliere sbada (sing.)

seek to give us to-morrow another dish of red mutton,  
cucce(= she) taglia,

(show you liked them very much) to-day. The servant  
giacchè or sono piaciute molto famigliaie

having arrived at Genoa, having delivered the letters, and  
= Genova, = date

having signified the message, was with great joy received  
= fatto imbarcato, fatto

by the lady Copy me the sentences which have been pub-  
sentenze

lished to day. The evening having arrived, he took us back  
= venuto, rischiarare

to our house, and remained with us till eleven o'clock.  
= stare fino alla

## LESSON XXIII.

The Greeks were feared by the Persians. I was always  
*Persians.*  
 incited by him. If you do not go to the review they will  
*review*  
 punish you. He was (stated to death) by the missionaries;  
*lapidate* *missionaries*  
 but the chiefs of the murder were taken and hanged. They  
*capt* *assaulted* *impetrate*  
 have shot the malfactors upon the ramparts. Prisoners are  
*forcible* *malfactors* *more*  
 too much (listened to) by men. In summer time people  
*avoid* *D' estate* =  
 seldom dance in hot countries. When people are in  
*caracante* *caldo* *parte* *si*  
 good health, they eat more at sea than on shore. They say  
*per* *in terra*  
 you will be elected a member of the college. (It was re-  
*electo* = *Si sparis la*  
 moured; that the committee had taken a fortress of the first  
*case* *(subj)* *fortezza*  
 class. (A report is spread) that a great deal of blood has  
*effuse*. *Corra voce*  
 been spilt on both sides. (I will not allow) people to sleep  
*aparte da* *parte*. *Io non voglio che* = (subj)  
 (in dry-places). A coward is despised. Cowards are despised.  
*di giorno* *codardo*  
 In the opera of (painfully coming) they sang a very fine  
 — *funera*  
 duet. Two very pretty women were heard sing. The  
*duetto* *vedete*



theatre of San Carlos is so large, (that one does not hear  
*teatro Carlo che la voce non si sente*  
 people sing distinctly). They do not (show any regard) for  
*dichiarazione. = rispetto =*

decency. They do not (show any respect) to the per-  
*convenienza(ple.) = rispetto =*  
 sonality of others. When people talk a great deal, they do  
*abbassare*

not like much. In the dog-days we hear the grandop-  
*= mordere poco. canicola(sing.) ciada*  
 per sing. We do not answer these letters to-day. It is  
*= a*

called so in Italian. They put to the sword one thou-  
*cent mandare a fil di spada*  
 sand people. They will not know you with this coat of  
*persona.*

They will welcome us. People will hate thee. When  
*accogliere bene*

we show ourselves in haste, (we often eat our  
*radere frusto, recorre al furo taglie al or nel*  
 facts). When we do sincerely repent our faults, we de-  
*oltra. uno perderei tuo fallo, =*  
 serve pardon. People get up quite stunned. They say a  
*torco sbalordito.*

great many things of him. What do they say of him? Do  
 they not speak well of him? Answer me. Let one read this  
 author often; for one can derive a great deal of knowledge  
*trarre lume*

from him. Some quails were seen two days ago, but now  
 they do not see (any more) of them. They will give me the  
*più*

change of it. They will write to us about it. Then  
*incontranza*

without some stuff: we shall give you some. As they know  
where *Siccome*  
you like rum, they will send you ten bottles of it. I have  
(*dat.*) *possono*—  
been spoken to in favour of that man. A great many  
(idle stories) have been said there. They have not yet spoken  
*folle*  
of a composition, but they will speak of it (before long).  
*appartamenti*, *fra poco*  
When we have no time we cannot do much. One can live  
*molto*,  
well in this town if one has plenty of money to spend. I am  
sorry they have had no consideration for our age. They  
*riguardo alla*  
have not had the good sense to give him fair words. They  
*accortezza* *hanno*  
grant you what you ask. Soldiers are forbidden to go out  
*viziare*  
after the sunset. Men of warlike are allowed to enter  
*ritirate. Legno da guerra* *approdare*  
that harbour. I am not allowed time to dine  
*in* *dare*

## LESSON XXIV.

What do you think of the weather? Shall we be able to  
=*(dat.) tembrare*  
go out without any danger of getting wet? It has rained,  
=*baguarsi?*  
raining, and will rain till the evening. It is cold, and has  
snowed this morning. The storm has hindered me from

sleeping; it lightened, thundered, and hailed two hours ago. It has not thawed this week. I never did care for him.

*non curavi* *di*

It had already grown dark, when some robbers came to pay me a kind visit. It has always concerned me to better

*ut sita gentilis.* *di migliorare*

your condition. Divers misfortunes have befallen us. Tell me whether he is come in time. My master is not yet gone

*rimane* *attende*

out; if you wish to speak to him, come up. We had entered

*salvo.*

the city before the magistrates were taken and thrown into a dungeon. Several have perished in crossing the river. *prigione oscura.* *salvare*

He was born in misery. Although he is become wicked, I

am in hopes to *io* *io* call him back to virtue. He failed, in *riuscire*

my aims. The day has at last appeared which will crown us with glory. The symptoms of a relapse having disappeared,

*di* *riuscita*

the physician prescribed for him sea-bathing. He has re-  
= (*dis.*) *i bagni di mare.*

remained alone. This watch-chain has never belonged to me. Since he has stayed here in the bad season, it is just that he should remain in the good. The magician has touched the earth, and this vein of water has immediately sprung up.

=

Proserus has pleased, pleases, and will please a great many  
—  
people. Your speech has displeased the king. Do not drink

any of this wine, it (has turned sour) The house is in-  
 amabile. rabba-

comes dim, and threatens disasters. Compassions, let us not-  
 farai per-

lose courage. He has not chosen to come with his children.  
 derivi d'acqua. volere

I have not been able to go along with them. I have been  
 obbligato to upbraid him. (He must have been vexed)

per rimproverare dovetti criticare

for the death of the cardinal. We were not able to write to  
 nulla

him. They have not walked. We have walked over a  
 passeggiare cammino per

bad road. Poor man, how feeble he is grown! Go and  
 strada quanto ilan. = guidare?

pay a visit to my god-son who has been taken ill.  
 figliaccio ammalarsi.

We sank this week two enemy's frigates, and three  
 naufragi (adj.)

hundred-battle-ships. What a misfortune! sixty fishing  
 naufragi peschereccio

boats have sunk near the harbour, and all hands  
 naufragi tutti fa grave (vin)

perished. He who has run over many seas, will be able to  
 =

give us information of that enormous fish called the whale.  
 navigante = balena

We ran to the place whence the voice came out. Let us lower  
 luogo onde ammirare

the sails; the wind has increased. I have brought up and pro-

tested him like my son. The hunters have not yet come  
down the mountain. No sooner had he gone down stairs,  
*dol morte. Non prima* *in scale,*

2 2 1  
than the conspirators fell upon him, and murdered him.  
*addosso gli,* *trucidare*

1 2 6 3 5 4 6  
Having heard how clever this Florentine goldsmith was in  
*valere* *Florentine* *orofice*  
the art of testing, I made him come (to my house). Had my  
*simile,* *da me.*

prayers (been of any avail), they would have been readmitted  
*valere*

into this assembly. Ye, who have lived a comfortable and  
*agiate*

voluptuous life, propose yourselves to lead a hard and  
*aspre* *severa* *strenua*

painful one. He died gloriously as he lived. I reached the  
*doloroso* *glangere all'*

gate, tired and panting, and after having ascended the last  
*avvic, ardua* *ardente,* *salire*

stairs, I rested a few minutes upon that plain space  
*arida, (arg.)* *pianturevole*

He went up first, and I followed him. They have not yet  
*prima,* *regolare*

come up to that high degree of glory to which their later  
*grado*

arrived. A great confusion has followed. That warrior,  
whose steps you have followed, has died to-day of the wound  
*perduto*

Is retired on the head. The enemy has taken it's toll. The  
*alla* *sortire in compagnia.*

besieged (have made two allies), and twice they have been  
*assediati* *sortire due volte*,  
 repulsed. Heaven has elected them to so great an honour.  
*respingere.*

You have been allotted a surprising courage and invincible  
*corpendente*

firmness. After noon I departed from him. And he would  
*fermezza* *la sera partissi*

have parted in two the face of Roger. Let us then ill-breed  
*Ruggiero.* *accostarsi*

acquaintance, as one does a poisonous serpent. He has run  
*pranza,* *serpe.*

away from me: I never run away before the enemy. This  
*innanzi al*

medicine has cured me, and will cure you also. I have not  
 yet recovered. Ask those ploughmen if the emperor has  
*si folco*

passed the river. We have passed our time (in a pleasant  
*piacevole-*  
 way). The courier has not passed yet; let us wait for him.  
*venire.*

Two gentlemen have just gone down stairs; overtake  
*o un momento lo scalo; raggiugnere*  
 them, and give them these keys. The prime minister has  
*chiese.*

just alighted from his horse, and (taken his way) to the  
 = = = *avvicinal* *corte*

palace. How can you believe a man who has fed you with  
 di

min hopes? Good by to that. I am going to wait  
*Riman this post, or addio,* *abbristare*

the flock that has been grazing the whole day in the adjacent  
*greggia* vacat-

ing grassy valley. Have you dispatched your business?

no *urbano* affare (pl.)

(I am struck with horror) in telling it you. I saw the cruel  
3 4

*Raccapricciava:* col

Now 3 4 *durata:* he staggered a moment, then fell; and the  
*colpo vibrava:* (inf.) *traballava*

blood, which gushed impressively out of his wound, stained  
dalla macchiava

these very clothes of mine. They went to the inn, where

= *povero*

*albergo,*

they found that valiant soldier who had dismounted several  
*prede*

horses. Our guests have grazed. Cheer up, my friend, the  
*avaro.* *cupra* *Animo,* =

extortion turns to a happy issue.

*corrice* *il desiderato fine.*

## LESSON XXV.

He speaks of having written to me a long letter about the  
*dire* *interna-*

marriage of our grand-daughter: I answer that I have not  
*matrimonio* *alpinismo;* = *di*(inf.)

received it. He asserts that I was spoken to about this af-  
*arranzare*

fair at Mr. N.'s: I do not recollect it. Some would (make)  
*palere* *vanfir*

one believes that the moon is made of green cheese), and think  
*lasciolo per lanternino*

I am a (hair-brained man); but they will repeat it. They  
*ammemorato*

will perceive too late, that the grand-father of Catherine  
*trappa carli, avolo di Catherine*

is not an old fool; and that nothing should be done  
*avrebbe rimproverato; dove*

by his relations without consulting him. I have been informed  
*saputo*

you have profited by the lessons given to you by Mr. N.; I  
 am glad of it. You will know before long the desire I have  
*godare fia poco*

of being useful to a brother, who resembles me in his con-  
*raccomiglia con-*

duct. He saw her at the public walk, and incoherently  
*dotta. paraggiò,*

told us love with her. He fell in love with my agent's daugh-  
*ter*

ter two months ago, and he will marry her next month.  
*il*

You laugh at me; but know that I will make you blush for  
*repente (inf.)*

what you have done. He does not come to see us (my son-  
*più*

net). Do not wonder at it; for he does the same thing ever  
 with some of his old friends. Be well pleased with what  
*avuto*

I give you, and avail yourself of my advice. This man in-  
*consiglia*

termeddles with other people's business, and does harm to  
*affare, (plu-)*

a great many with his bad tongue. If I understood pictures



stones as well as I do man, I should be a good jeweller.  
= gioielliere

He is a good judge of wines. I do not pretend to know philosophy or sculpture. I told him that he appeared unjustly  
severely.

my brother-in-law's designs. He rejected it, and left off  
2

frequenting our house. What are those Dutch vessels  
frequented

1 loaded with? I think they are loaded with iron, gin,  
spirits di ginipro,

butter, and cheese. Fill those casks with white  
butter, or batière, formaggio. Sottie

wine. He ordered that the hall should be adorned with  
cass adornare

pictures. Here is a gentleman whom you will accommodate  
quandro.

with every thing he may want. The treasures of the duke  
abbigliamento.

would not be sufficient to gratify his impetuous passions.  
passions

He does not please his friends. How handsome that child  
1 2 3 4 5  
looking

is! I think it resembles its mother. He is parent-  
(del)giovane che = alla =

ing severely those who revolted from him. They will not re-  
cess from France for some years. He left me at day-

parted al far del  
leaving. Why dost thou fly from me? I fly from amara-  
gionne.

mourning, but not from thee. He ran away from home. This

is the hour in which wild beasts go out of their dens. I shall  
*fiere* = *tenu*.

Obey your orders as a faithful servant ought to obey his  
*den* =

master. Those two brothers, who killed one another, (were  
*il perdre*.

brought into the world) by you. My happiness depends  
*acquiesce*

upon you. Very great disturbances arose from that asso-  
*turbulencia* *maistre* *assur-*

siation. My brother does not like these Indian assen-  
*ance*. *Indians* *valer*.

The vicar advised the grand seigneur three years. Let the  
*valer* *grand seigneur* *Lette*

Teuch succeed Julius the Second on the 15th of March,  
*Grégoire* =

1523, and died on the 1st of December, 1524. Say what you  
 =

will, he is (a good-natured man), and is not affected  
*di bon indole, or di buona parte,*

at any thing. He fell in with (some people) who seemed to  
*nulla* *alcuni* =

be w'dness. I fell in with a great many who were begging  
 = *accettare*

from door to door. Come along, do trust to me. I do not  
*trasto in* = =

trust you (any more). When I think of the ingatitude of  
*più*

my people, life is a burden to me. He lives upon meat,  
*venire in fastidio,* *carne*.

Live upon vegetables for a week. The poor people of the  
*vegetale* *gente* (sing.)

neighbouring mountains live generally on potatoes, *per  
vive* potatoes, *avoids*  
bread, and milk. Who has stolen thy pome? He always  
*lata* *hasn't?*  
stole my pome. Hide it from her. I do not hide it from  
you. Do not hide from us the answer of the king. He took  
away from me all the English paper that I had bought a  
week ago.

## LESSON XXVI.

He has learnt by heart exactly two hundred verses. Faith,  
*a month*  
(I shall pay thee off for it). He is gone out this instant. It  
*me la pagherai.*  
is actually so. This town, which thou wast now so rich, was,  
in times of yore, a shelter to the poor of the province. I  
*si ricreava dei*  
cannot go forward, I am tired. Go on with your discourse.  
As we shall mention hereafter. Let him go before. I would  
*fare menzione*  
rather bestir all my property. We were formerly members  
*padres* *have (pl.)*  
of the same college, and also good friends. We have left him  
behind. He will be more cautious for the future. Let us  
*guardingo*  
finish our affairs, and we shall dine afterwards. (I might  
*desidero* *Allora*  
then have been ten years old). He has never recovered since  
*potava lo aver dieci anni.* *riavrei*  
that. Let us go quietly. You will do this at leisure. Good  
*Mandare*

for him and — me, and for those also who were present. I  
*per*

have not yet examined the question. Some have little, some

*Chi — poco,*

much. Come very early. These ear-rings are by far finer

*per tempo oracchioni*

than yours. He did me many times the honour (to call

*di venire a*

on me). He is not here; look for him somewhere else. At

*presenti*

least I shall be in a short time entirely recovered. It is not

*guarito.*

an easy thing to understand fully some passages of Dante

*passo —*

To-day I am somewhat better. We have eaten enough. Do

*stare*

*(adv.)*

when you are ordered with punctuality, or else you will be

chastised. He told me by word of mouth that there were no

*configato.*

further orders. He has always spoken openly to us. The

*all'infero*

physician has allowed him to go about in the cool of the

*al fresco*

morning. Recollect to go on soberly in this affair. Since

*=*

*raggiato. Giacchè*

you wish to talk to Mr. N., let us go below. Your looks are

*squardo*

always fixed above. (He looks at him from head to foot),

*da ben lo sguardo,*

and says, as it is he himself. He is entirely recovered. They

dress after the German fashion. Who is that man dressed

*vestire*

*Federa*

after the manner of the ancients?

*antica?*

## LESSON XXVII.

Surely I prefer staying in board (to playing at billiards)  
*di stareve che giocare al bigliardo*  
 as here with these gentlemen. There were one thousand  
 8 1  
 men or thereabout. The assistants were nearly two hun-  
 4 111 *asistants* *incirca*  
 dred and fifty. He works assiduously. I do beseech you to  
 111  
 open the door, in order that I may be sheltered  
*accoscato potere(subj.) stare al coperto*  
 there within. First I heard the daughter speak, then I saw  
*Prima* (inf.)  
 him (rising and sitting down) in that place. He will arrive  
*farà a parer a vedere*  
 there at midnight. Go into my garden when you like.  
*valere*  
 There you will find some exquisite fruit, and flowers of  
*frutto, (pl.)*  
 the sweetest smell. He was warned of it before. He had  
*grato avere.*  
 forbidden me the day before to go out. Do not fear, for I  
*di che*  
 have said so many good prayers a little while ago, (that we  
*che non*  
 need not be afraid). The company left the financiers where they  
*di bisogna temere.*  
 had assembled chiefly before. For the future he will be very  
*ridotti*  
 severe. My son fell and broke his leg. I have not had a

moment's rest since. I wish you would have great patience with this man. He is very incoherent, (and fond of speaking *à propos*, *e gli piace molto di, or di* of his own affairs); perhaps he will come back to-morrow, *per fare de' suoi affari*; and give you a description of his estate. He had three subdivisions *podere*.

dina before and three behind. What art thou doing? What dost thou think of? Why dost thou still look behind? *Parola, or che* = *pare* = hind? Do not turn backwards. This business is related differently by the duke. He will also do that out of spite. If thou likest this cottage and the banks of this river so much, come and reside here. How will you have me speak to *abitare* = *che io* (subj.) him? Tell them so. How do your brothers do? They are tolerably well. Really he did thoroughly examine all these papers. His father goes frequently to church; he, on the contrary,

is never seen there. I tell you frankly you ought to behave better: go within, and *spiegare* to-fore an'apologie, or demonstration. One from well here within. Do not go too far *dare* *scusa* *qua* *trappa* in. Make these terms be equally divided between them. *che* (subj.) *fra di* He is lately come to this country; we perceive it. You *avvicinato* *avvicinati* me.

have been till now against our plans. I sometimes suspect *contrario a* *mi* *risorse* in speaking to him: be certain I shall present you to him *di* (inf) *dedarsi di* a del.

Why do you treat us (so harshly)? We are men after  
*non tanto barbaris?*  
 all. Let him live according to his fancy; (I do not trouble  
*non move*  
 myself about it). He was out the whole night. I shall take  
*primo.* *stare*  
 a carriage, and go to see that palace which you point to me  
*corrore,*  
 as a very beautiful building, both within and without. I  
*per tanto* *—* *4*  
 see he has been trying to make me do what (I never  
*transito carcere* *—* *—* *che in facile* *is non*  
 would, that is,) to tell all his villainy.  
*collegal fare, cioè, che in recessi* *attività (pla.)*

## LESSON XXXVIII.

It is already three o'clock, and you have not yet shaved  
*cadere*  
 yourself. The night is now approaching, let us go and sup-  
*avvicinarsi,*  
 This man was formerly a Christian, and now he worships  
*or* *adorna*  
 Mahomet. What do you mean, Henry? This is not in-  
*Maometto.* *valer dire, Ewie?!*  
 deed what you said to me (you had done). (Let it be now  
*d'aver fatto.* *Or sia*  
 what it may), I am not <sup>3</sup> the only one that grows old. I do  
*che può,* *— non già — solo — —* *istruzione.* *—*  
<sup>2</sup> <sup>4</sup> <sup>3</sup>  
 not wish you to abandon your country, and (live a mi-  
*non già* *che* *— (subj.)* *andare*

terrible life rambling about the world). Non do I now (take  
*capinando per le monde.* *Né* = or righ-

back) what I granted you formerly. And not very far from  
*gliare*

the place where the specimen was, the dogs began to (run  
*on-*  
 after) two roe-hucks. The little form of this industrious pen-  
*guine* *capriccio.*

sant is not much more cultivated than that of our steward. If  
*fattore.*

you have nothing to do, sit down; he will not be long com-  
*ing.*

2 1 3 4 7 8 4 8  
 ing. It is not long since the physician came here. John,  
*che* *Giorgio.*

who expected a conclusion quite contrary to this, as he heard  
 him say so, was the happiest man that ever existed. You  
*travere.*

have sometimes called at that house, and there (spoken  
*stare* *avete sparlate*

ill of me). If Never. Did you see him in company with  
*centro di me.* *di*

those gentlemen? Never. He married  
*spasary, or prendere per moglie*  
 that (poor wretched woman) against my will. I shall not re-  
*domineatola*

dey to my taste. As he was going down stairs, he heard a  
 voice crying out for help. He is always below. He will  
*gridare* = =

without failing give a sumptuous dinner. He is without  
*lento* *hatechete.*

Doubt the best general of the age. Upon my faith I do  
*di questo scuola.*



love you, my dear son, (as much as I do myself). As it  
*quanto me = stesso.*

pleases the Lord, who is in Heaven, and thence governs the  
*Signore,* *reggere* —

universe. He shut us up in a small room, and ordered  
*richiusure =* *celle,*

<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup>  
 us not to go out of it. Then I saw a ship (in the offing).  
*che non = (subj.) andi.* *per l'alto mare.*

On the 13th of August he made a strong speech against his  
 — *avverso*

<sup>2</sup> <sup>1</sup>  
 enemies, and a few days after he died. You will find there-  
*a pochi di andi =* *là in-*

about a limpid brook. He has a wish to do good,  
*turno limpido ruscello.* *= desidero del bene,*

and is besides very rich. He was for a long time in prison.  
 He spoke at large on the perspective of that place. And that  
 — — —

gentleman, who had taken me there, said to me, a Do not  
*temere*

fear. This kingdom is by far more powerful than the other.  
 (He was not at all abashed) it is so sharp an answer; on the  
*Non si spaventa mica per le armi =*

century, with the most gentle (and pious) words) in the  
*dolci = parole del*

world, he entreated her again to sing. We are not  
<sup>2</sup> <sup>1</sup> <sup>3</sup>

*pregare che (subj.) = non mica*  
 illud, nor dead; your behaviour is known to us. While I am  
*sono, vi ricordo; andamento (pl.) noto*

speaking, time flies away. He said that he wished more  
*fuggire.*

than ever to be a friend to the warrior. He would never

trust me to any body. I am swimming in a sea which has

neither bottom nor shore. He is not mad, but certainly  
 extravagant. He answered no. Do not answer me no.  
 Have you broken the looking-glass? No, sir. Should you  
 repair it?

went any thing, write to me immediately. Nothing can cost  
 me more than to see you.

that unfortunate propensity for gambling out of his heart. He  
 did not sleep at all last night. So violent was the attack of  
 the first division, which actually harassed the left wing of the  
 army, that the battle lasted but a few minutes. So atrocious  
 a crime was not committed even in the ages of barbarism.  
 He ran away secretly. This legislator is undoubtedly severe,  
 and merciful: severe to those who persist in vice, and  
 merciful (to them that are wiled).  
 severe if not cruel.

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 severe if not cruel.

## LESSON XXIX.

We shall now begin this work. He has just now vi-  
sited the barracks. Sometimes he provides, sometimes he

threatens. She is always the same. Now thou couldst no  
longer complain. We are at the end of our journey at last.

It is thus at last (to conform ourself to public opinion. I  
shall die to-day at your house. Men are now-a-days

liable to the same passions. Let me know whence thou  
comest. Whence do they come? Where are the markets?

He was very much pleased. He had thirty regiments of ca-  
valry, and sixty of infantry: he had moreover in the harbour

a great number of ships. These pictures are placed perfectly  
well. Rather to die than be disgraced. Who arrived first?

I would sooner see him killed than conquered. He acts  
worse than he speaks. A lame and most wretchedly dressed

man. I have seen him in the same situation. I have seen him in the same situation.

He was very much pleased. He had thirty regiments of ca-  
valry, and sixty of infantry: he had moreover in the harbour

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man. I have seen him in the same situation. I have seen him in the same situation.

He was very much pleased. He had thirty regiments of ca-  
valry, and sixty of infantry: he had moreover in the harbour

man. His accidents were unfortunate, and he is likewise persecuted by fortune. I have not done it on purpose. That fine young man speaks always to the purpose. Say nothing more.

thing preposterously. He goes there openly. It is publicly at dice

reported that you gave him a (box on the ear). The laws are *schiaffo*.

not properly applied. The last Bishop committed a great — *Basilisk* — many extortions, and the (present one) does precisely *peccato*(adj.) *analogia*, = *questo*

the same thing. The pupil, without showing himself at all angry, said he would come. He is not dead. If cruciate,

you wish me well at all, and desire to save me from *colore* *di bene morire*, *conspere*

death, you will do what I shall tell you. He has no *con-*  
*di*

science at all. Tell me, as near as possible, how many men you lost in those skirmishes. He is nearly ruined. If we *scaramanzia*,

were happy in former days, that must make us fair for the *ciò dovere*(inf.)

future. I am almost decided to marry. And afterwards *avvenire* *avvenire*.

then will see those who are pleased in the first, because they hope, when it is time, to go to the (blessed people). Hence *bene grati*.

we can see the hill. He opened a window, and thence he  
*poggia.*

threw himself into the water. I saw a great many people  
arrive during this time. And he arrived at that time. Make  
haste, sir. He will be here this evening, and do quickly  
what you like. Come back soon. Speak low. We shall  
*esse*

2 1  
go to the garden very slowly. Daughter, walk gently. He  
*andremo*

will be there three days at most. They are yellow, and for the  
*stare*

most part made in this way. He is ready at home. We  
*giura.* *in casa.*

for the most part see each other in the prince's box. He  
*palea*

took me aside and made me read this paper. Put by this  
*trarre* *foglio.*

money. He put his sword into the scabbard, and hit him  
*federa,*

pierced through. They are for the most part assassins. Love  
*traffino*

was prompting him on one side, and honour (on the other).  
*incigera* *dall'altra.*

Your treasures are partly exhausted. I leave you today

1 1  
Who knows? perhaps we shall see each other again some-  
*cianderà* *al*

where. Tell him from me to come up here. When we are  
in the game, people will seldom speak of us, and never of  
him. He seldom goes out. We hear news and then some  
news that rejoices us. I often fall in with him;  
*notitia(pla.)* *collegare*

sometimes at the fountain, sometimes in the wood. Then  
 I  
 will sleep here below whenever thou wilt. I remain  
*dubitare statum*  
 I  
 here by myself, and as love prompts me, sometimes I make  
*incline*  
 rhymes and verses, sometimes I gather flowers and herbs.  
 Come here. There he embraced me for the last time. Where  
 are the strangers lately arrived? Where does he live?  
*scire di esse?*  
 Opposite.

## LESSON XXX.

Surely he has lost (his senses). Do you speak in earnest?  
*in terra.*  
 It is true that thy tutor is a man of great understanding, but  
*aje* *senao,*  
 he is often obstinate, and will never act according to my ad-  
*fare*  
 vice. If you (take my advice), you will be happy. He  
*faris a mio senao,*  
 sent a messenger to us immediately. Since Heaven wishes  
*Giacchi*  
 that I should be unhappy for ever. Do quickly what I  
 tell you. The elector has signed the sentence just now. Go  
*eleatore*  
 quick. Let us make haste, gentlemen, it grows late. Those  
*faris*  
 who come late shall dine in the other room. They esteem  
*statum.*

you still. Now and then we see Turks, Greeks, and Armenians arrive. He (is found) every where. We go several times up and down.

The chambermaid, of whom I have spoken above, concealed only my plate and jewels, and left the house to the mercy of the robbers. The sea was agitated and boisterous, and three boats went down. I have eaten too much. Love found me entirely unarmed. Do not give us any more, we have got sufficiently. They live separately.

As we have often told you, I shall invite those of the opposite party and also your uncle, who is in truth of the same way of thinking. He left me alone on purpose.

He does openly what I should be ever ashamed to do secretly. Truly thou makest me laugh. I speak to you of him in the morning and evening, and you give me the same answer every time. All those strangers that are looking at you with admiration are lately arrived. At last I have persuaded him. Whom are you looking for? Mr. L. He lives just by. Look at it close. They were only three in number. I will do it willingly. Will you drink a glass of wine with me?

With much pleasure. So weak is the thread to which my





nothing to what I owe you. I shall be obliged to see him before dinner. He confessed his crime before the judge. I shall read my dispatches before my departure. He challenged *disputò* *partenza* *sfidare* two enemies before the whole camp. I always see them about him. The country round about Florence is beautiful.  
*Firenze*

## LESSON XXXII.

We have received from them about ten thousand *scudi* *scudi* of gold. He wrote a satire against us. There are a strong *satira* *salvo* shield against misfortune. I asked of him whether what had *scudo* been said against him was true. Within my breast sounds *risuonare* a voice that (beats my heart). So within a cloud of flames *incendio*, a lady appeared to me under a green dress. I heard some *—* *avvicinato*, woman behind me who was talking of us with her companions. We shall remain on this side of the river till you are. The Russians are till on the other side of the Viadua. *Ador* *Viadua*, every (clap of thunder), a very big and thick hail be- *tail* *be-* *come*, *spesso grandine* comes to fall. He roared over every place except this city. *ragionare = giare*

I beg of you to accompany me as far as the gate of the town.  
Do not set out till spring. He was covered with mud from  
*de fango*

head to foot I found him (almost dead) outside the walls  
*amirio*

Out of this assembly, cowardly people. Thou art beside thy-  
=

self. I am beside myself. She was out of (her wits). I  
*reson*

fell in with him as I was walking along the river. This en-  
countered =

accepted, every thing you ask shall be granted to you. While the  
ambassadors were speaking, I was opposed to the king. He  
will direct his course towards the capital. Not far from the  
*cammino*

wood you will see a river. The winter's wife was not far  
from that palm-tree when her daughter fell *casualte*

*palme*

*casualte casamento.*

### LESSON XXXIII.

Why do you not stay in here longer? Look at the sun,  
*oltre? Guardate =*

which is not yet at the middle (of its course). I came back  
*circo.*

almost in the middle of the day. He met us half way. In  
*a mezzo-*

the middle of the summer. He will be here within a few  
=

days. I shall do it for two thousand Venetian sequins. He  
*Feniciano scellino.*

succeeded beyond my expectation. They were not farther  
*éloigné* *espérance* *tentent*  
 than two miles from the town. As for me, (I am pleased  
*être* *regrette* *avec contentement*  
 with my lot,) and do not complain. There is no person  
*déjà en sorte,* *renouvelerai*  
 in the world so wretched as I am. He lives on the square  
*dolente* *—*  
 over against the coffee-house. According to what they write  
 to us, we shall not be able to *pull* this evening. All  
*fiat* *est remigata*  
 appeared without arms. Go and tell him that he will be able  
 to *renouveler* his accounts without us. The Christmas *sur-*  
*croît*  
 rendered, an *évaluation* that their lives should be used  
*sauf* *de* *personne*  
 They gave back to that power all it possessed before the  
*rendre* *—* *passer*  
 war, but two islands (Having gone on board the galley),  
*Montaffi sopra la galera,*  
 they began to row; and went away. It will be as-  
*sure de venir la nuit,* *un*  
 easy for you to go up a tree. These will fall upon  
*plombare* *—*  
 us. (As I was) on the walls of the castle, I saw two armed  
*étende*  
 men under a tree. You will find it under the table. I was  
 looking round on the grass. He hid himself in a  
*surcouler*  
 small cottage between the moor and the hill. (To say it  
*peut-être* *Par d'ici*  
 between yourself), he hates you. He went over to Eng-  
*fin de moi.* *Passer* *—* *un*

land, and in a poor dress he took his way towards London.  
 Show thyself humane to us who have always loved thee.

*Benigno*

His companions will be this evening near Rome. Stay near  
*Rome.*

me, and fear nothing. I have a little cottage near the sea.

## GENERAL EXERCISES ON THE PREPOSITIONS.

The place (in which) I was writing was near the room  
*loco* *ubi*

where he used to dine. I sat down by him. A person  
*quisdam*

that stood at my side said to me: or What kind of a man was  
 = = =

you compared to him? or I saw a most beautiful shepherdess  
 asleep on a green meadow by the fountain, and two of her  
*domestici*

companions (were) likewise asleep (at her feet). He called  
*domestici* *apud* *ei*.

on me, and stood for a quarter of an hour at the foot of the  
 bed. Marseilles, an ancient and most noble town, is, as you  
*Marseilla,*

know, situated by the seaside in Provence. I promise you  
*prope* *supra* *marina* *Provencem.*

upon the faith, and (by the) love I hold to you, as to  
*pro* *fo,* *ex* *pat* *partem* *coram*

my lawful sovereign, that within a few days I shall be with  
*legitimum*

you. The king of Jerusalem, in company with Ecdemio,  
placed himself on a high tower to observe the camp of the  
Mediterranean

Crossed. All this country is under one monarch. They  
Crossed.

went at sun-set on board that ship, whence they took away  
a great many trunks full of money and precious stones.  
Alas! where have I left thee? I left my sheep with  
those misers

rapacious wolves. She said these words within herself.  
rapacious wolves.

Turn towards us. Being fed, fostered, and grown up on  
a wild and lonely mountain within the walls of a poor

cell, he lamented day and night the loss of the only friend  
that fortune had granted him from his infancy. Among  
the various things a father of a family delights in, is to  
have in his own estate a great number of useful trees, (under  
the shade) of which his children may in summer-time  
divert themselves. All spoke well of him; but the Sicilian

king amongst others praised him very much. The Earl  
(having got on horseback), arrived after the third day at his

estate a cavalier,

estate a cavalier,

estate a cavalier,

estate a cavalier,

estate a cavalier,

estate a cavalier,

estate a cavalier,

estate a cavalier,

estate a cavalier,

friend's (country house). Sit squat behind a rock, (in  
*villa.* *Già l'acquedotto* *scoglio*,  
 order that) the friends who are on the other side of the bridge  
*accidentale* *diverso*  
 may not perceive them. I surrendered (on condition that my  
*vedere* *salvo*  
 life should be saved). In the dusk of the evening) the firing  
*la vita.* *All'imbrunire* *fucile*  
 ceased on both sides. The enemy retired in good order,  
*nessun de' suoi parti,* *ritirarsi*  
 but left on the field of battle eight thousand men dead and  
*tra*  
 wounded. (If I do not mistake, or with due respect to truth).  
*forza.* *Se non m'inganno, or salvo il vero.*

## LESSON XXXIV.

So that I believe now that mountains and high shores,  
*Si che* *così* *pioggia*  
 rivers and woods know (what the natural disposition  
*salvo sapere (subj.)* *di che tempera sia*  
 of my life may be) which is hidden from others. But she?  
*la mia vita* *celare* = *affar* *lasciar*  
 she (blooming valleys) are of no advantage to me; I do as  
 = *fiore di valli non valere* (Id p. 414.)  
 the contrary cry in fine and rainy weather, in cold  
*piangere al sereno* *ed alla pioggia, ed a' gelati*  
 and gentle breezes. I know her again by her face and  
*ed a' suoi* *muti.* *ricognoscere* *ed* = *colto*  
 speech, which has often comforted my heart  
*parola, or favella,* *raccomodate*

Springs, trees, and winds, the pretty little birds, flowers, plants, and fishes do speak of love. Flowers, leaves, herbs

=

*fiore, fionda,*

shades, caverns, streams, gentle breezes, hidden valleys, high  
clouds, misty, obscure

1 1

hills, and sunny plains, etc. Let kings, princes, generals,  
kings, princes, generals,

and any persons appointed to command, listen to my  
speech. I cannot see by myself, (which is the most wrong  
discretion.

do

*chi più in questo si*

is this); never allowing to a noble mind a vile  
proach; *apparendo ad uno nobilito animo*

body, or fortune allowing a vile profession to a body endowed  
with a noble mind. Having taken all the money he could,

=

*mentre**decote*

he secretly went away without saying a word to a friend or  
relation. I sometimes stop where a lofty pine or a hill

*arrivarsi**alto*

affords me shade blessed art thou who canst bless others  
with thy looks or words. This shall be for us a glorious day;  
either victory or death. Either thy followers do not help

*argueri*

thee, or thou dost not know how to avail thyself of their  
assistance. From the time the sun rises, till night, the  
city do nothing but bombard the town. You have undertaken

2 1

assistance. From the time the sun rises, till night, the  
city do nothing but bombard the town. You have undertaken

*bandare*

edly committed a grievous fault; nevertheless I do forgive  
*meu mau facto*

you. You are indebted to me for the honors and riches you  
*devere* =

possess, nevertheless you dared (to make attempts) upon my  
*insubir* = me

life. Do then for me what I do willingly for you. To  
*le*

what he answered nothing else but, as I have desired it. as  
 Change dry mood, and come with me, for (I never felt  
*Mature* = *consegão*, *mal* *ben* *son*

happy) since then didst abandon me. Balthazarto asked  
*sentir* =

how that stone (was called); and Calandrino answered:  
*avere nome* ; =

o What have we to do with the name, since we know the  
*a del* *apare*

property of it? Since you will have it so, let it be so. From  
*verê* = = =

the moment he saw me he kept his eyes continually upon  
*tevere gl occhi addate* =

me. Since you wish that I should remain, I shall keep you  
 (det.)

company. Riches do not only pollute the imperfections of  
*cepire* *deftare*

the body, but also those of the soul. And having turned  
 = *revolgere*

towards Paulo, she bid him (in a pleasant manner) begin  
 ——— *dire* *piacermene che (soli.)*

with one of his stories. For which reason Paulo began  
*novella*, ———

thus. All your words are examined and weighed; therefore  
*detto* *pesare*



I desire you to be cautious. And those things which do  
*pregare*  
 not show their defects at first are more dangerous, for we can-  
 not guard ourselves against them; as we are in a *trance*.  
*periculo guardia di traditore.*  
 Why do you wish to tire me? Be quiet. Nei-  
*a di a . . . . .* *avvefare, or tediare* *altri.*  
 ther the fleets that are threatening us by sea, nor the army  
*avvefare* *per*  
 which has already violated our soil, will make us yield  
*a . . .* *servitudo,* *piangere*  
 to the yoke. I neither esteem the father of that family  
*di odio al giogo.*  
 nor his son. I neither have money nor friends. He an-  
 swered: a Sir, men have but one thigh and one leg.  
*gra* *carota* *gamba.*  
 Carrots, then perplexed, said: a How! they have but one  
*Carota,* *carota,*  
 thigh and one leg? No sooner had he cut down the plant,  
*abbattere* *carota,*  
 than the cause of the death of the two unfortunate lovers was  
*mirare* *amante*  
 known.  
*apparve.*

# LESSON XXXV.

He (was not hurt at all by his fall), though he fell  
*non si fece alcun male nella caduta,*  
 from a place somewhat high. Though he was hungry he  
*= =* *alito.*

would not ask. Although he was (very much) afraid, how-  
ever, he stood quiet. Although I remembered you, and  
even's *gran* *pausa*,  
wished to see you again, my occupations did not allow me to

come. The marquis, though he was frightened by the hor-  
rible deed he had seen, took courage. She, who was not a  
*fatto* *medico*,  
physician, though her husband was of that profession, believed  
him to be dead without any doubt. And she (put him in  
*gli ri-*  
mind) that he ought not to despise women, though he be so  
*corda* *fama*.

little attached to his life. Although I never found a faithful  
woman, I shall not call all of them perfidious or ungrateful,  
*== ==* *né ingrato*.

Although I have received no favour from that gentleman, I  
am inclined to serve him in what I can. Though people  
neither knew nor believe it, &c. He sent us all these gifts  
before he started. I wish that before I may have need of  
*volere* *dirigere*

him, he may have need of me. The passenger fell overhead  
without any soldier perceiving it. Let then my desire  
*(subj.) convergerà*

be enough without my speaking any more. For which  
*partire* *(subj.) dire di più*,  
reason, weeping and disconsolate, he looked around where he  
might place himself, in order that the mare should not fall  
*potere parve*

upon him. I entreat you to order a good fire, that I may  
*far fare*

be enough without my speaking any more. For which  
*partire* *(subj.) dire di più*,  
reason, weeping and disconsolate, he looked around where he  
might place himself, in order that the mare should not fall  
*potere parve*

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might place himself, in order that the mare should not fall  
*potere parve*

upon him. I entreat you to order a good fire, that I may  
*far fare*

be enough without my speaking any more. For which  
*partire* *(subj.) dire di più*,  
reason, weeping and disconsolate, he looked around where he  
might place himself, in order that the mare should not fall  
*potere parve*

upon him. I entreat you to order a good fire, that I may  
*far fare*

warn myself when I come in. He ordered the pronunciation  
*come fare*

to (be printed), and afterwards he himself distributed copies  
 = *stampare*, in-  
 herious copies of it, to the end that every body should know  
*finite*.

that his intentions were upright. Learn these rules by heart,  
*ratio*,

in order that you may answer when you are asked. Who  
 will believe it, though he tells it upon oath? He determined  
*giurando? disporvi*  
 to speak to him himself, though he should die by it. Should  
*dovere (inf.)*

the master come, I would have a great many doubts  
*farsi scogliera = molte*

cleared by him. I was at that time so poor, that if I had had  
*da*

any horses I would have sold them. If I had any horses two  
 years ago, I had bought them with my own money. If I  
 went often to the professor's, it was to profit by his lessons.

— *di*  
 If you study, you will become learned. I shall punish him  
*diventare dotto.*

If you wish. If the officers do their duty, the enemy will  
*volere.* *devono,*

not enter this town. We shall go a shooting if you like.  
*in a caccia volere.*

If I am possible, they put the case of it. I shall re-  
*essere possibile cognoscere*



These petitions will be presented as soon as the governor is arrived. Tell them I shall be there as soon as I can. He was beheld as soon as the first sound of the bell was  
*deception colpo accompan*  
 heard. No sooner had she said these words to me, than I set out on my journey without taking leave of any body.  
*(inf.) engredo de*

<sup>3</sup> <sup>3</sup> <sup>4</sup> <sup>4</sup>  
 Draw the light a little nearer, and stay here until I have  
*Fare* *pâques*,  
 bridled my horse. Leave the water in the coffee-pot until  
*coffetiera*

it boils.

==

## LESSON XXXVI.

That interesting young man, who surprised us by his  
*interessante*  
 knowledge, fell yesterday from his horse and died instan-  
*deftina*,  
 taneously. Oh, poor father! O sad thing! I shall no longer pay  
*desprezui*  
 attention to what you write or say. What! you will not  
 listen to me any more? Well, (go your own way); I shall  
*fate a strada vostra*  
 not pity you. Ho, vague, have I caught thee? I  
*companiere* *belcom* *corre* ==  
<sup>3</sup> <sup>4</sup> <sup>3</sup> <sup>1</sup>  
 shall get a room prepared for thee at Newgate. Ho,  
*furi* *allevare (inf.)* ==  
 ho, you have won at the lottery twelve thousand pounds! I  
*lutto*

congratulate you on it. Alas! I have lost all I possessed,  
and I see nothing but misery before me. Oh blessed be

*benedetto* =

that day in which he was born! She was pleased to sing  
*compiacersi* (pret.)

to us various songs, and the company, full of mirth, cried out  
at the end of each of them: « Bravo! bravo! » The per-

= =

at-

formers of this tragedy distinguished themselves in the last  
act

*distinguer*

and, and heard at various times the spectators crying out-  
cry, = *collo* *spettatore* (inf.)

« Bravo! » « Bravo, judge, you are the true interpreter of  
*giudice*, *interpretare*

laws! » exclaimed the king in hearing him pronounce a very  
*legge*! »

just sentence. Close up, my dear friends. Do not let us  
*lasciare*

be (beat down) by adversity. Courage, come along. Be  
= *esultare* =

firm, companions, let us attack the enemy. Woe to him who  
enriches himself by fraud! Woe to you if you do not come!  
*collo*

Woe to me if I should dare to contradict his orders! Alas!  
*ardere di*

how unfortunate I am! Oh, happy me! Hark, madame,  
your father is ill. Ah! do assist us. O you sleepers,  
*inferno*, *dannazione*,

awake, and open the door for him, I wish I could con-  
quer that enemy, as I have conquered this cruel wild beast!  
*vincere* = (det.) *vinc-*

quer that enemy, as I have conquered this cruel wild beast!  
*fero*

Well! did I not tell you the day before yesterday that this disagreeable process would now discriminate in this family?

*negare*

*mentem in discordia*

Alas! to what I see myself reduced! To beg a piece of  
*ridere! Mendicare* *verum*

bread! Oh! let me die. Quiet, gentlemen, they are asleep.  
*et mori.*

Be quiet, my child, do not cry, be quiet. Gently, *se,*  
*quiesce,* *more animi.*

do not get angry.  
*indare in collum.*

## LESSON XXXVII.

I am always thirsty after (my meals). Give something to  
*id parvo.*

eat to those who are hungry, and think not of us who are sa-  
*tu-*

tiated. If you are cold, put on your cloak. Are you not  
*tu.* *et si*

ashamed to let us know your failings? (How old is he?)  
*for sapere delectum? Quanti anni ha?*

How old may he be? He is twenty years old. He was  
*potere*

sixty years old when he died. You have convinced me: I  
acknowledge I am wrong, and shall tell my superiors that

*et inf.)*

*superiores*

you are right to act differently. I would not neglect my  
*operare*

duty: he is angry with me, and would avenge himself with-  
*studere*

out any reluctance. I am not in a humor to-day to make verses: I must apply myself to something else. Never take notice what I tell you: I do not wish to hurt you. What is

the matter with you? Why do you sigh? Has any misfortune befallen you? What is the matter with that gentleman?

What is the matter in this house? Every thing inspires here melancholy and mourning. It was cold yesterday, and it is warm to-day. We shall go this day week (into the country), if it be fine weather. Your neighbors come and told me it would be better to put off our riding till Saturday, since it

is bad weather to-day. How is the weather? (There is no going out. My hands are cold, give me a pair of gloves.

He was once in good circumstances, and is at present reduced to great distress. "Take an example from him, ye spend-thrifts. What will become of that family? What will become of me? And having thanked him for the permission he had

best me, he answered: "Sir, you are welcome to it, gentlemen



take it, (whenever you like). He made me repeat my  
*arrived at, a vostro piacere,*

foolish holdness. He is now applying himself to Arabic,  
*folle ardore.*

Relay upon me (on any occasion). If thou dost not  
*in qualunque occasione.*

mean, he will play thee a trick. He keeps company with  
*ladars,*

some persons whom I do not like. He converses with learned  
*hom-*

men by day, and with gamblers by night. Fancy that I am  
*role*

always by you. He is so jealous, that he does not allow his  
*galano,*

wife to look out of the window. It is too intricate a business;  
*arduous*

I will never take the care of it upon myself. The Minnie

empties itself into the Po, and this river falls not far from

Torino in the sea. He has plenty of money, and turns it to  
*utile*

a good use. You make my mouth water in speaking of those  
 savory dishes. I will not say a word; I will pretend as if I  
 did not perceive it. If I have an opportunity to receive the  
*accorgersi*

money which is due to me, I shall be your partner, and we  
*avere,*

shall go halves. Leave neither doors nor windows open  
 when it blows. I will not have you along with me; I de-  
*valere*

spite you! do your worst. I knocked two or three times,  
*pression* *batture*

but no one came upon the stairs. Let (him who) likes to  
 = *chi* *volare*

live, come and get ready. He who makes attempts upon a  
*preparati.*

friend's life should be expelled from the (society of men).  
*conversato umano,*

You pretend as if you would love me, and are notwithstanding  
 laying snares on my honour. This is the third time

*che*  
 you disappointed me. I should be warning in the respect I  
 owe you, if, etc. Stay on guard in my place, because I do  
*di guardia* *vere*

not wish to miss my lesson. We shall not surrender, but  
 = *surrendered,*

when we must position. My strength begins to fail me,  
*chieri.*

and warns me that I am getting old. Be prudent and  
*avvertire* *interechiare.* *accorta*

here. Know that your honour is at stake. Friends, be  
*valerose. Sapere*

on defend ourselves; our life is at stake. I went and called  
 him as you told me. He is one of those who seek for a

drunken quarrel. (Let us make an end of it), *che*, I yield.  
*Finitissimo,*

He laid hold of a stick, and began to strike me on the  
*bottoce,*

head. I do not lay the blame on you, nor do I say he is  
 right. I have not yet been at the president's to wish him a

*presidente*

happy new year. Goodness, I wish you a good morning.

Let us go and wish Mr. S. a good journey. He does not trouble himself about any thing; he only thinks of living a careless *de nullis*; (inf.) merry life. This wine gets pale as it grows old. The *face not pallid* enemy's fleet is within gun-shot.  
*flotta*

## LESSON XXXVIII.

The trees I ingrafted eight days ago are thriving. At what o'clock must they depart? At five. Then I shall lay the cloth directly. The dinner is ready: let us sit down to table. He *is waiting*:

has set up a shop, and gets (his livelihood). Ye have *quadruplers de above*.

not cared for honours nor for riches, and only think of her that has stolen your heart. But I will force you to do what is right. The manager was a loser last year. Put my things *impressois*

in order. He has always been a credible man; and what he wrote is so freely believed, that a great many would swear to it. Though that man's fault we have been two days without water. It is your duty to find a remedy for it. Gentlemen, I am starving with hunger; do assist me for charity's sake.  
*per caritatem* =

When I was very thirsty, no one gave me drink; when I was very sleepy, nobody offered me a bed: and am I to *de dormire*: *avere*

play you whom neither my displeasure, nor my thirst, *compingere* *canere*

not my hunger moved to compassion? Out of this place,  
*Fin di qua,*  
 you watched. The physicians have finally, after various  
 = *esperimenti*, *medice*  
 consultations, discovered the cause of his illness, and said  
*casualte*,  
 that he has the liver-complaint. He sees that his (Ninotto) is  
 very attentive to what Gualto says, and hears from him the  
 ————— *appendere*  
 illustrious deeds of his ancestors. As the dogs that have  
*chiara esempio*  
 lost the trace of a wild beast, come back melancholy and  
*mento*  
 peering after a long and painful chase, &c. By having  
 anxious *affetto* *casale*, *Per* (inf.)  
 paid attention to thy prattling, I have lost the sight of  
*offendere* *chiocchiere*, (plu.)  
 my master. She laughed at it in such a manner, that I per-  
 ceived she had taken me for another. We cast our anchor  
 near the light-house. O my brethren, examine your con-  
*lustrare*, *fratelli*,  
 sciences, and tell me afterwards whether you are innocent.  
 I do not take as an honour, an action at which I may blush  
*affo*  
 afterwards. He was put out of countenance. He takes after  
 his father, and let that be enough for you. I think you have  
*bastare* = (dat.)  
 drunk too much, for in your conversation you do nothing  
*di notevole*,  
 but digress from the matter. Give me a glass of good water,  
*acqua*

I am almost choked with thirst. Do you think I am foolish?  
I am aware that you wish to sift me. I wish your inter-  
view *accorgersi*

was here to keep you within bounds. Two hundred soldiers  
are enough to keep the inhabitants in awe. There are a hun-  
dred, and deployed as such. We shall side with you, pro-  
vided you remunerate me. He lives nobly, and keeps an open  
table. No sooner had I incurred the displeasure of the  
king, than all those, who were about me and always praised  
my conduct, cut me. You will learn very little from that  
man who conceals things every body knows. Who stood  
godfather to you? I shall extract Baron S., with whom I am  
acquainted, to interest himself for you. He keeps twelve  
boarders, and teaches them Italian and French. I have a  
great mind to *insegna* *you*. I was ready to go away.  
Having left Florence, they did not stop until they reached  
England. This stewed real tastes nasty. Wines that  
taste sweet do not agree with me. Let us play a game.  
At what game? We shall play at chess? Can you play on  
any instrument? I play on the flute. Did you hear the drum

*avete* *parte* in disguise  
king, then all those, who were about me and always praised  
my conduct, cut me. You will learn very little from that  
man who conceals things every body knows. Who stood  
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instruments? *flauto*

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acquainted, to interest himself for you. He keeps twelve  
boarders, and teaches them Italian and French. I have a  
great mind to *insegna* *you*. I was ready to go away.

1  
 best? When she smiles at me, I fear I am quite  
*accontento* (dat.) *per me di (inf.)*  
 happy. In some parts of your sermon of to-day, you have  
*predica*  
 touched us to the quick. They all came and shook hands  
 with me, except the major. It is your turn to deal.  
*tranne maggiore.* *fare, or dare is*

Drive on, coachman; we must arrive before the others.  
*partir.*

He takes every thing upon trust, and at the end of each  
 month his house is full of butchers, fishmongers, butchers, and  
*formaro, pescivendola, bonario,*  
 others of (the same sort). He began to bear me a grudge  
 = *simil fatto,*

from the day you expressed your wish to send me to  
*mandare*

France. I should like to hire a house near yours. Why are  
 you angry with me? Be angry with yourself. If your coffee  
*arriva*

be full of money, I shall borrow from you two thousand  
 pounds. I long to go away. I long to tell him this hun-  
*andare,* *far-*

and. I acquaint you that I have just arrived at this island  
*avida.* *fare sapere*

sound and safe. If I arrive safely, and get a great  
*ritorno in*

profit by my goods, I shall send you to the University of  
*quadrupolo de* *more,* *Università*

Padua. It is not their duty to tell him what he has to do:  
*Padua.*

it is my business to direct him. He lies upon his crata,  
*dirigere*

and I on mine. He has no need of me, nor I of him. (Most

*Les mag-*  
of those people) live from hand to mouth. I wish he  
*gâté par la dis-*

would arrive, and not make us wait so long. I wish I could  
*l'arriver,*

be useful to you, I would do it with pleasure. We do not  
think our friend hates you : we can tell you, on the contrary,  
that he is inclined to use his interest in your favour. If  
*disposé à servir* *arriver*

you wish us well, show it to us; I mean that you should  
*vous dire*

stay a month with us. Take the umbrella, I think it looks  
*avoir* *ombrello,*

as if it was going to rain. Do it, if it be convenient to you.  
I had no opportunity of speaking to her. What is that to  
you, if I drink? What is that to you, if he comes here?

THE END.



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